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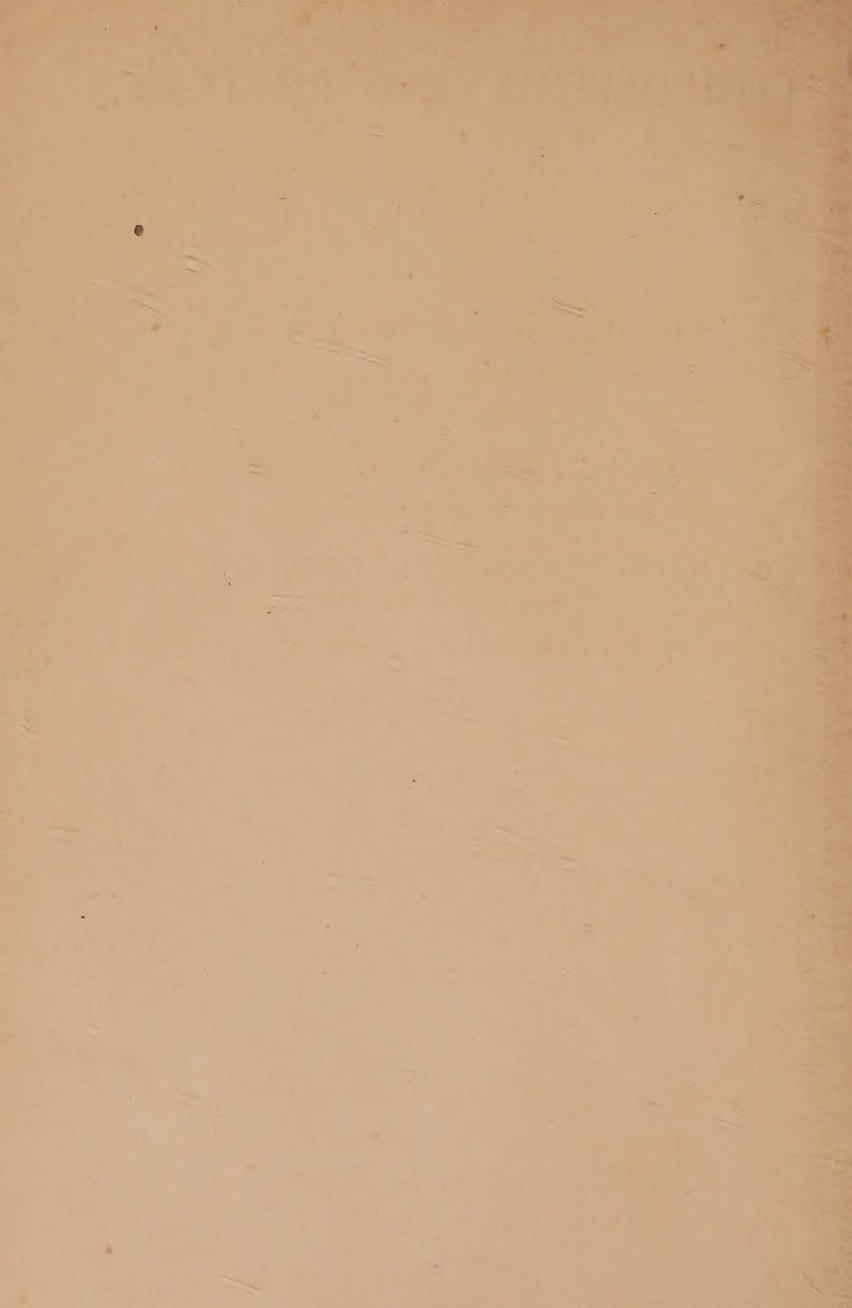
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about moving picture

Paper Toys
Boy Scouts

COMPOSITION AND RHETORIC

Camp fire girls



COMPOSITION AND RHETORIC

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PREFACE

THE purpose of this book is to help the young student to write more clearly and more forcefully. Our aim is not to train writers in the finer graces of language. That accomplishment depends upon the individual student and lies beyond our power. We shall be content if those who come to our book may receive a fresh desire to use with greater precision the simple English speech which is our priceless heritage.

We have tried to keep this book free from the technical word and phrase, because we are persuaded that good writing depends upon the simple essentials. Therefore, the main stress has been placed upon the word, sentence, and paragraph. Remembering, then, that the plastic mind of the young student is before us, with experiences and likings peculiar to him, we have tried to furnish that mind with clear and simple directions, with examples chosen from good writers, and exercises which will test the student's understanding of the principles of writing.

A word to the teacher. It must be kept in mind that the mere learning of rules never helped anybody to write. Therefore, we bespeak constant practice in the exercises which we have included and in others which will suggest themselves to the teacher. In many cases, it may be advisable not to follow the order of the chapters of the book. Individual teachers and conditions in individual schools will determine the order selected.

We wish to acknowledge our indebtedness to the following publishers for permission to print extracts from their respective publications: The Macmillan Company; Dodd, Mead and Co.; The Century Co.; Houghton, Mifflin Company; Charles Scribner's Sons; The American Book Company; Ginn & Company; J. F. Taylor & Co.; The Outing Publishing Co.; Funk and Wagnalls Co.; A. C. McClurg & Co.; Scott, Foresman and Co.; and Thomas Y. Crowell & Company.

Finally, we desire sincerely to acknowledge our debt to those whose books have helped us in our teaching, who have made such a book as this possible, and we only trust that this task may add something, howsoever little, to that valuable subject, the teaching of English Composition.

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CHAPTER I

THE COMPOSITION AS A WHOLE

THIS book deals with subjects in which the pupils who use it are already interested, and about which they already have some ideas. The first chapter will contain a few simple, and possibly familiar, yet very important suggestions in answer to the questions: What shall I write about? How can I learn to write freely, clearly, and interestingly? *D*

CHOOSING THE SUBJECT

Oftentimes the pupil has subjects assigned him. At other times, however, he is given permission to write on any topic he may select. What, he may ask himself, should govern this choice? The best answer to our question is this: *He should write of interesting things with which he is familiar.*

The pupil who accepts this answer can learn to write clearly and entertainingly, but he must write of things which he comprehends. Sometimes he is tempted to write on subjects that sound big. Most of these are so far beyond him that he cannot express any clear or interesting notions about them. "Optimism," "Musings on Life," "The American Ideal," "Liberty," "Carried by the Tide"—any of these topics might be handled by a master, but just now the young writer's impressions

of each are too shadowy to be worthy of record. A particular pupil is interested in collecting old coins or arrowheads, or stamps, or souvenir post cards. Why should he not write of these? Another pupil is interested in birds. Last Saturday as he sat in the shade of the apple tree in his backyard, he noticed a sparrow building her nest; for two hours he sat there watching the work; surely he can reflect some of this interest in a written theme. Interesting places he has visited, interesting things he has done, interesting traits he has noticed of animals or of persons—any of these topics he can write about in a way that will entertain his readers.

To be more exact in our suggestions, we have set down some specific titles that will embrace many of the interests of pupils. From this list the pupil may from time to time select subjects for his themes.

SUGGESTIVE LIST OF THEME TITLES

1. My First Public Speech.
2. Christmas at Grandfather's.
3. My Big Wax Doll. /
4. Choir Practice Last Saturday.
5. Buying a Canoe.
6. Selecting a Book for Cousin Mabel.
7. My First Experience in Gardening.
8. When My Bay Colt Won the Premium.
9. How My Little Joke Succeeded.
10. Why I Pity Shylock.
11. My Hero in Fiction.
12. My Mother's Strongest Trait.
13. The Best Fudge I Ever Made.
14. Sleighing Last Wednesday.
15. My First Day at School.

16. A Punishment I Did Not Deserve.
17. My Reasons for Liking Evangeline Better than Priscilla.
18. One Thing I Learned from the Book of Ruth.
19. Cousin Jack's Cabin on the Plains.
20. How to Select a Necktie.
21. An Experience in the Dark.
22. Two Christmas Days.
23. Uncle Tom's Hobby.
24. How I Once Got Enjoyment out of a Disagreeable Task.
25. Breaking a Colt.
26. My Worst Mistake in English.
27. Trying to Correct a Bad Habit.
28. The Last Time I Lost My Temper.
29. My Pet Economy.
30. Why I Prefer Baseball to Football.
31. Why Our School Should Award but One Kind of Initial
in Athletics.
32. The Dangers in High School Fraternities.
33. My Little Brother's Boat Ride.
34. My First Business Venture.
35. Why I have Selected —— College.
36. How I Became Interested in Art.
37. My First Attempt to Run an Automobile.
38. How to Play (any kind of game).
39. When My Bicycle Broke Down.
40. My First Punishment in School.
41. How My Bravery was Tested.
42. Why One of My Air Castles Collapsed.
43. Uncle George's Crotch.
44. How to Hemstitch a Tablecloth.
45. How to Make Baking Powder Biscuits.
46. A Laboratory Experiment.
47. How a Cream Separator Works.
48. How to Run a Lathe.
49. What I Can Do with a Dry Battery.

50. How to Select Seed Corn.
51. My One Extravagant Habit.
52. Sunday Morning on the Farm.
53. Twenty Minutes on My Bicycle.

LIMITING THE SUBJECT

Let us assume that one of our schoolmates has now made up his mind to write on the subject of Christmas. He realizes naturally that this is a big subject. It suggests to him almost countless ideas, — the shepherd's watch on the hills of Bethlehem, the coming of the wise men from the East, the little child born in the manger, and, in addition, all the varied thoughts and pictures that connect themselves with modern celebrations, at home and elsewhere. Any one of these he might choose, but the ideas he finds recurring oftenest in his rapid thinking, center, let us say, about his two most recent Christmas days, — one spent in his home in New England, the other with his grandparents in Florida. When he has finally decided to write about these two days, he is ready for the next step. His composition must have unity; and to secure this he must from the outset know clearly just what he is writing about. So he proceeds to frame a sentence, either declarative or interrogative, that will summarize his main idea. In the particular case we are discussing, he formulates this general guiding sentence in interrogative form:

What were the characteristics of the northern day which contrasted with the characteristics of the southern day?

He then proceeds to make an outline, selecting some ideas, discarding others, and deciding which shall come at the beginning, which in the middle, and which at the end

of the composition. When completed, the outline may be in some such form as this :

TWO CHRISTMAS DAYS

Suggestive Outline

1. Usually cold and snowy in the North at Christmas.
2. A northern boy finds many strange things in the South at Christmas.
 - a. No frost on windows.
 - b. Roses and flowers.
 - c. No fire necessary.
 - d. Gifts on orange trees.
 - e. No snowballing; no bobsled rides.
 - f. Can romp as in summer time.
3. Christmas in the South may be as joyous as it is in the North.

The writer has now limited not only the whole theme but the separate ideas as well. Moreover, he has, in a general way, put into form his notions of an introduction, a body, and a conclusion. His arrangement may be crude, but it will serve the purpose of a definite guide.

WRITING THE THEME

When the outline has been completed, the pupil should immediately commence his writing. With the details fresh in his mind, he can go to work and at a single sitting complete his short theme. He will follow his outline as long as he sees that it is a practical guide, but he will not allow this guide to be his master. If he finds it faulty, he may either correct it or discard it, but he will under no circumstance forget that he must follow the

direction which his general guiding sentence has fixed. By thus refusing the allurements of the by-paths, he will be sure to reach his goal.

In order that he may be safely forewarned, however, it is well enough for him to know in some detail what these by-paths are. One is the idea which seems related, but which really leads far afield. Another is gaudy diction, which draws attention to itself rather than to the thought. The pupil should be simple and straightforward. When he cannot decide at once between two expressions, he should put one of them in parentheses and trust the final choice to revision. Still another bypath is dishonesty. We sometimes find it easier to phrase the old thought which is false than to phrase the new thought which is true. Good writing means honest writing, and frankness contributes to force. But of all allurements, perhaps the greatest is the temptation to stop before the theme is finished. The pupil should complete his theme. It will be easier to do it now than when delay has destroyed both the interest and the connection. The result may not satisfy, but here again the revision may settle the question.

The pupil, then, must refuse to be led astray. He must go ahead. With the completed outline before him, the pupil who has wisely chosen his subject and who has carefully limited his theme may be able to write the following as his first draft.

TWO CHRISTMAS DAYS

To one who has always thought of Christmas as a time of snowstorms and biting cold weather, spending the holidays in a southern state is a novel experience. Though he expects, when he awakens, to find delicate fairy flowers traced upon the glass by the frost, he is greeted by real roses, nodding in a

friendly manner through the open windows. After breakfast, instead of assembling with the others around a candle-lighted fir tree in a room heated by a roaring fire, he races down the path in the sunshine to an orange tree decked not merely with artificial ornaments, but with its own luscious fruit. From it he receives the gifts which were too large for Santa Claus to put into the stockings. He hears no jingle of sleigh bells as people muffled in furs go riding by; for here it is so warm that shoes and stockings, at any time needless articles of clothing, are now unbearable. To romp in the snow, pelting poor passers-by with balls, and to attach his sled to the rear of a sleigh and go whizzing over crunching snow are pleasures not to be enjoyed in the South. Here, joined by the children from the neighboring ranches, he runs and races all day without hat or wrap, playing "tag," "hide-and-go-seek," "beef-steak," "stand-still," "go-sheepie-go," and every other out-of-door game imaginable, resting only long enough to snatch a guava from the bush, or to gather around Grandma as she obligingly peels orange after orange for the children, "hungry as bears." And when the day, which seems so short, is over, he thinks that a Christmas without ice and snow is not so bad after all.

The observant student has learned that, immediately after writing his theme, it is a good plan to put it away for a time. When he takes it up for revision, he can view it more impartially. This later criticism will reveal faults which in the midst of the actual work of composition he has not seen. It will not be surprising, then, if in "Two Christmas Days" a later careful re-reading by the writer convinces him that he has not given in his theme the sharp contrasts which his title promised. Instead of two distinct days in two distinct years, he has given us the general notion of a southern Christmas day contrasted with the general notion of a northern Christmas day. Evidently this is not what the title promised. He himself sees this, and he sets

about to revise his theme. As he writes, he sees other faults. His previous work, good in the main, is too impersonal; he has not made his readers feel his own part and interest in the two contrasted days. These two main faults and other minor ones he tries to correct. When he has finished the revision, he has secured a more graphic effect and a more definite contrast of the northern and southern Christmas.

TWO CHRISTMAS DAYS

PENSACOLA, FLORIDA,

Christmas, 1907

MY DEAR COUSIN JACK,

It is eight o'clock at night and Christmas is over. A score of times to-day I have thought of you, Jack, as I remembered the hilarious times we had last Christmas when you visited us in our Milwaukee home. I know you have not forgotten those frosty window panes in the spare bedroom, even though the atmosphere that morning was a little too chilly for us to enjoy all the beauties of the silvery flowers and trees and castles. One of the palaces, I recall, you picked out for yourself and you threatened to pound me black and blue if I didn't quit blowing my warm, smoky breath upon it. After breakfast what fun we had! We gathered in the library, all aglow with the old-fashioned wood fire which Papa had built in the big fireplace, and there we unwrapped all the various bundles which Santa Claus had left for us. Then we boys got our sleds, hurried out into the street, and stole what rides we could from passing sleighs as they went whizzing over the crunching snow. We staid out of doors until we were nearly frozen, and then went back to the library to warm our toes and eat our candy and read our books and tease our little sisters, while they dressed their new dolls.

What a different day I have spent down here in Florida. When I awoke this morning, real roses were nodding to me and

the east window, and the air outside was warm and inviting. After breakfast we children all hurried out into the sunshine and raced down the path to an orange tree which Papa and Mamma had decked with artificial ornaments and which nature had adorned with its own luscious yellow fruit. And here we received the gifts which were too large for Santa to put into our stockings. Later we were joined by other children from the neighboring ranches, and we ran and raced all day, without hats or wraps, playing "tag," "hide-and-go-seek," "beef-steak," "standstill," "go-sheepie-go," and every other out-of-door game imaginable. We stopped only long enough to snatch now and then a guava from the bush or to gather round Grandma as she obligingly peeled orange after orange, which we greedily ate.

And now that the day is over, I think that Christmas without ice and snow is not so bad after all. Only, I wish, Jack, that you could have shared in all this sport.

. Your affectionate cousin,

LESLIE.

This revision shows a sharper contrast between the two distinct Christmas mornings. It suggests further that the writer has himself felt a keener interest and has more thoroughly reflected himself in what he has written. General ideas have become more specific, so that we picture more easily the boy moving about in the scenes he describes. These vital qualities of writing do not belong alone to Shakspeare, Lowell, Hawthorne, Van Dyke, and others who have won their way. They do belong to them, and they may likewise belong to us. And when we have begun to master these qualities, our task will grow easier; for the definite details will of themselves constantly urge interest and direct us. We see, for instance, that when Leslie wrote that personal letter, he was really interested in telling Jack about each various incident of the Florida.

Christmas. Of course it was not necessary for him to put his composition into letter form ; he chanced upon that plan, and his work was successful. Perhaps sometimes, when our writing seems stiff and cold, we can enliven it by using the same device.

EXERCISES

I. *Try rewriting the theme without using the letter form. Remember to bring out the contrast which the title, "Two Christmas Days," suggests.*

II. *Select one of the titles given on pages 2-4, and write a composition in which your aim will be to make your reader see, as plainly as you see, the pictures that pass before your mind as you write. Carefully observe the directions printed below.*

BRIEF GENERAL DIRECTIONS

Mechanical Points.

1. Use paper $10\frac{1}{2} \times 8\frac{1}{2}$ (approximately).
2. Write with black ink on one side of the paper only.
3. Write the title on the first line. Capitalize important words of the title. Draw two parallel lines, or one waved line, under each word. Leave one line blank between the title and the beginning of the composition.
4. Begin each paragraph one inch from the left-hand margin. All other lines should start at margin. Try to keep the right-hand margin straight.
5. Do not crowd your words. Use the hyphen cautiously, at the end of lines, with careful attention to the division of words into their proper syllables.

The Whole Composition. — Frame in your mind a plan of your theme,—its beginning, its main points, its end. Write the first draft with speed. To correct errors rely

mainly upon revision. In revising, consider your words, your sentences, and your paragraphs.

Words. — Choose simple words which suggest motion, feeling, form, color, odor, sound — words that will make the reader's feelings or impressions correspond to your own. Be especially careful in the choice of adjectives and verbs. Beware of slang, provincialisms, colloquialisms. Study the use of words for particular effects in some one author, *e.g.* Stevenson, Kipling, Thackeray, Ruskin, Hawthorne, Tennyson.

Sentences. — See that every sentence is necessary. Try to keep each sentence interesting to the end. Seek for variety in sentence structure. In revising, question whether those words which are closely connected in thought stand close together.

Paragraph. — See to it that each paragraph follows logically the one which precedes, and leads naturally to the one which follows. As suggestive models in mechanical structure, study the paragraphs in Irving, Hawthorne, Curtis, Stevenson, and Macaulay.

UNITY

It has been said that the whole composition should say a single thing. Many different ideas may be introduced, but each idea must be so selected, so arranged, and so phrased that the effect of the entire theme emphasizes one master idea. The title and the topic sentence should so limit the theme that all unrelated ideas will be excluded. When two boys prepare a tennis court, they fix lines. In playing the game, balls served wholly outside of these lines must be ignored; balls served wholly inside of these lines must be reckoned with. Similarly, the writer establishes

limits for his theme. Ideas that have no place in the plan, he discards; related ideas that develop or clarify the general thought, he accepts. Only by applying constantly this test of relationship, and thus assuring himself that all of his explanations, illustrations, and anecdotes bear upon the subject, will he secure this singleness of thought. This single idea, which the whole composition is intended to develop, may be designated the *master idea*; the other ideas, which aid in the development of the master idea, may be appropriately called the *serving ideas*. To determine whether every detail contributes to the main thought or master idea, every writer will find it helpful frequently to ask himself: Am I developing one topic? Am I saying a single thing? The rhetorical principle that is thus tested we call unity. Accordingly we may say that

Unity of the whole composition is that principle which demands that every detail employed should aid directly in the development of the main idea.

To the young writer, especially, the testing of his writing by this principle will prove helpful. In planning a composition on "Why I Expect to be a Farmer," for example, he may set down somewhat aimlessly the following items:

WHY I EXPECT TO BE A FARMER

1. Farming allows one to be out of doors.
2. My grandfather was a farmer.
3. My grandfather was also a strong Democrat.
4. Farming is profitable.
5. Banking is likewise profitable.
6. Farm lands are increasing in value.
7. Farmers can live cheaply.
8. Living is now more expensive than it was ten years ago.
9. Farmers are independent.

By applying the test of unity to these ideas, the writer finds that items 3, 5, and 8 may be at once discarded because their relationship to the main idea is too remote. Item 2 appears but slightly related and may be retained or discarded according to the actual influence the grandfather has exerted in the writer's choice of a vocation. In this particular case he assumes that it is important and will retain it in the outline. Items 6 and 7 may be treated as subdivisions under 4. After the test is applied, items 1, 2, 4, and 9 are retained as main points in the treatment of the theme. The revised outline he may now arrange, changing the order slightly.



WHY I EXPECT TO BE A FARMER

Outline

1. My grandfather, who was a farmer, showed me how interesting farming is.
2. Farming allows one to be out of doors.
3. Farming is profitable.
 - a. Farmers can live cheaply.
 - b. Farm lands constantly increase in value.
4. Farming allows one to be independent.



EXERCISE

Write a composition from the foregoing outline.

Even the pupil who applies this test of unity to the items of his outline may be careless enough to allow unrelated ideas to intrude while he is writing. In the first sentence, he is, unless he guards himself, likely to make a slip. Let us apply the test to the opening of the following theme:

THE DESCRIPTION OF A HUNTER'S CABIN

Not every one has had the opportunity of seeing a typical hunter's cabin. On entering the cabin of a hunter who lives in the Maine forests, I found myself in a room about twenty feet square, dimly lighted by two or three small windows and by a glowing fire in the large fireplace. I could dimly see a kettle suspended from a large crane hung over the fire, and as my eyes became accustomed to the light, I saw that on the sides of the fireplace hung the pots and other cooking utensils. A stately pair of elk horns which branched out from above the fireplace held the guns, powder-horn, bullet-pouch, and the spare clothing of my host. Near the fireplace, two roomy bunks, filled with heavy blankets and skins of various kinds, stood against the mud-daubed walls. Dangling from the heavy rafters of the ceiling were bear haunches and large pieces of jerked venison. The corner on one side of the door was occupied by a large box for storing provisions, and around this box were scattered old boots and moccasins and sections of logs for the fireplace. A rough table of pine boards surrounded by three or four three-legged stools stood in the middle of the room, while the remaining corner was occupied by a handsome dog entertaining a litter of wriggling pups on a bed of pine needles.

Every pupil will see that the first sentence violates unity. This sentence suggests how rare is the opportunity of seeing a typical hunter's cabin. What we want, is merely the incidental mention of the writer's opportunity. The sentence might be revised to read,

Last summer, while tramping through Maine, I came one day upon a typical hunter's cabin.

If such a change be made, the word *Maine*, should of course be omitted in the second sentence.

EXERCISES

I. *Examine the rest of the foregoing composition and apply the test of unity.*

II. *Examine the following composition and decide whether it possesses unity. Write out the reasons for your answer.*

AN ANCIENT ROOM

The most interesting room in the world to me is the guest chamber of my grandfather's house in New Hampshire. The furnishings are most antique, being over a hundred years old. The first object that attracts one's attention is the tall four-post bed of walnut. It was first brought into the room when Great-grandmother came to preside as mistress over the household. It was she who made the broad ruffled canopy over it. The cross-stitch tidies on the chair backs were also wrought by her skillful fingers. Even the old rag carpet on the floor she wove. The tall cedar chest remains where it has been for years,—in the corner. Upon opening its doors, one sees shelves laden with homespun towels and sheets. From frames of gilt, on the walls, ladies in stiff brocades and lace look down, and gentlemen with stern faces, powdered queues, and ruffled waistcoats glance at every one who enters the room. These are the ancestral portraits. In the center of the eastern wall a tall mahogany clock has been ticking away for three generations. Hanging over the old clock is a relic that is highly prized by my Grandfather. It is an old musket carried in the Revolutionary War by some great-great-uncle of Grandfather's, who lost his life in the battle of Bunker Hill,—the great strife for our country. The musket is old and rusty, and the leather strap by which it is suspended is nearly worn in two. An air of antiquity, which I love, prevails in the room, and causes me to spend a great deal of my time in it when I visit New Hampshire every summer.

EXERCISE

Write a theme on "My Favorite Book." Give special attention to the principle of unity.

Even when the pupil gets the right start, he often offends against this principle of unity by digressing. The line of digression may be at first so near the main idea that he sees no danger in following it. He soon finds, however, that he is far from the main idea. Instead of following the main road, he has turned into a byway that leads far from his destination.

For instance, in writing an essay on the Juvenile Court of Chicago, the pupil may properly contrast it or compare it with the Juvenile Court of Denver; but if he then allows himself to get so interested in writing about the court of Denver as to forget that his subject is the court of Chicago, he has been guilty of a serious offense against unity. The remedy lies in excision. The writer must go back to the point at which the serving idea usurped the place of the master idea, and must resolutely cut out the offending sentences.

Unity, then, results from a writer's following out a firm resolve to include essential items, and to exclude irrelevant items. When the writer constructs his outline, he will rigorously apply this test. When he writes his opening sentence, he will go directly, but not abruptly, toward his subject. This opening sentence will be followed by those which explain or enforce closely related ideas.

Throughout his composition the writer will see that each serving idea does its proper work, not usurping the place of the master idea, but aiding directly in its development.

COHERENCE

A composition may have unity, and yet fail because the parts are not closely or properly joined. The serving ideas do not work in harmony with one another nor with the master idea. We say of such compositions that they lack coherence. Let us look at the following composition and see whether or not there is sufficiently close connection between the parts.

THE FALLS OF NIAGARA FROM THE AMERICAN SIDE

The falls of Niagara, as one stands gazing at them from the American shore, form a magnificent picture. The water rolls gracefully over the rocks into the depths beneath and goes tumbling and roaring downward toward the Whirlpool Rapids a mile below. Here, as we stand on the Canadian side, we can see the Rapids churning the waters into a white and raging foam. Under the falls there is a great deal of mist, and we have difficulty in breathing when we first enter.

In this passage we expect the writer to keep his position as an observer near the Falls on the American side, and to write of nothing except what he sees from that point. Suddenly, however, without warning his readers, the writer is describing the Rapids, a mile below, as he sees them from the Canadian shore. Then, just as suddenly, his thoughts take another turn, and he shifts us under the Falls. He would have avoided confusion if he had used connectives to inform the reader of each change in the point of view. In such a short composition it is still better to have but one point of view.

Having seen how coherence is violated, we are better prepared to define it.

Coherence is that principle which demands that all the parts of the composition shall be firmly held together.

EXERCISES

I. *Expand the theme printed on page 17. As you write, remember that you must make the theme coherent. You should keep one point of view.*

II. *Write a theme that makes use of all of the following words: woods, dog, stone fence, country, tavern, oak-tree. Shift the point of view once; but in doing this be sure to warn your reader.*

As in description it is well to keep one point of view, so in telling a story, the writer will be on safer ground if he narrates the important events in the order in which they occur. By giving careful attention to the time sequence, he will be able to make his narrative coherent. In explaining anything, he should begin with the things which the reader knows, and proceed, step by step, to the things which the reader does not know.

These general directions cannot be followed without the frequent use of connectives. Too much reliance should not be placed upon such common connectives as *and, then, but, and so*. These are good in themselves, but, aside from the monotony which their repetition produces, they do not always effectively point the way.

Such expressions as the following will help to connect the ideas and to keep clear the sequence: *moreover, furthermore, in addition to this, likewise, similarly, in like manner, depending upon this, growing out of this, as a result, the foregoing discussion, nevertheless, however, again, accordingly, for this reason, on the contrary, in fact, in reality, noting all the while, in the next place,*

consequently, finally, in conclusion, thereupon, instantly, presently, all at once, at length, then too, another, still another, this had no sooner happened than, on the whole, not only — but also.

EXERCISE

In the following composition point out the violations of unity and coherence.

WHY I AM CHOOSING JEVONS COLLEGE

Jevons is not the greatest, largest, nor most eminent of the colleges of America in any way, although, if any college could be selected from the many colleges of more or less prominence, I think Jevons would equal it in every respect and in all the branches of the college.

I do not know much about Jevons, although I have visited there many times. If you will ask any one about the life at the college, even if he has ever attended the University, he will describe it to you with difficulty. He will leave nothing definite in your mind, although you will have the impression that Jevons life is very vague and delightful. It has often seemed strange to me how the freshmen can enjoy themselves. The freshmen at Jevons are utterly ignored by the upper classmen; yet the freshmen always are the loudest with Jevons's praise.

I do not know much about Jevons, although my knowledge of that college by far exceeds anything I know about any other college. I suppose _____ and _____ are just as good in every respect as the college I hope to go to; but the point I want to make is that I have not heard as much about them. A relative of mine went to Jevons some time ago, and to hear him talk one would think Jevons to be the seventh heaven. I do not know that _____ and _____ are not so

good, but the chief reason for my choosing Jevons is because I have an enthusiastic Jevons family.

EXERCISE

Write a theme on one of the following subjects with special attention to the principle of coherence.

1. An Incident of My Early School Days.
2. A Description of a Fire.
3. The Best Way to Make Fudge.
4. My Little Neighbor.
5. A Misunderstanding.
6. The Function of the School Paper.

EMPHASIS

A composition may be unified, *i.e.* may say a single thing, and coherent, *i.e.* hold together, and yet have its topics so ill placed and its parts so ill proportioned that important items receive too little stress and unimportant items receive too much stress. That principle which governs the proportion and the position of topics in a composition, we call emphasis. Its violation appears in the following composition :

MY WORST FAULTS IN ENGLISH

One of my worst faults in English is my habitual use of slang. I began to use slang when I was a very small boy, for then I thought the phrases sounded smart. As I grew older, I found that the habit was gaining upon me, but I did not take it seriously and even prided myself upon the reputation I was gaining in the versatility of my cant phrases. Recently, however, when by chance I have been thrown with people who speak pure English, I have found myself sorely hampered. Whenever I have tried to express myself, the slang phrases

intruded, and the attempt to find a warranted expression made my efforts seem weak and helpless.

Another fault is in my careless composition work. I always have had trouble to express myself on paper, and the poor grades I got in the grammar school discouraged me so that I took little pride in my writing. Since coming to high school I have been a little more successful, but still my themes come back to me liberally decorated in red. I have noticed, however, that when I just say simply and sincerely the things I have felt, that somehow I succeed better.

But the worst fault of all is that I am not interested in reading. I don't like to read and seldom pick up a book.

Here the writer has not devoted to his three separate topics—his use of slang, his careless composition work, and his dislike of reading—the relative space which each deserves in the treatment of the subject. One of the serving ideas has been emphasized beyond its real worth. By the writer's own admission, his dislike of reading is his greatest fault; yet to the development of this topic he allots only a few lines. In his preconception of the entire theme, he should have given to each division a space proportionate to its worth. If the last item is the principal one, more space should have been devoted to it.

The proper allotment of space is not, however, the only consideration that governs the writer. Arrangement of the topics is likewise important. This fact is based upon a sound psychological law. The beginnings and the ends of things attract special attention. Therefore, the writer will remember to put his most important ideas at the beginning and at the end of his compositions. As the end is the stronger of the two positions, he will place here the item deserving most emphasis. The writer of the com-

position just examined was right in this one particular,— he placed his strongest topic at the end.

We now see that emphasis in a composition is secured when the most important items receive the largest share of time and space in their development, when the least important items receive the smallest share of time and space, and when, at the same time, items of most significance are given positions of most significance, *i.e.* at the beginning and at the end of the composition. Putting all this in the form of a definition, we may say that

Emphasis in the whole composition is that principle which demands that the parts be properly proportioned and properly placed.

EXERCISE

Does the following theme, written by a high school student, observe the principle of emphasis? Has the theme coherence? Does the theme have unity?

METHODS OF SETTLEMENT WORK

Once, when I was passing through New York, my attention was called to the large number of ragged little newsboys and other children who were huddled upon the sidewalk by one of the big buildings. Their poor little faces were blue with cold, and they all of them wore an air of stolid despair. When my companion saw my interest in the children, she told me some of the reasons why she was then engaged in Settlement Work.

Little children are sent to work in factories and sweat shops at the early age of eight or ten. They are denied the advantage of schools, and after a long, hard day's work they come home to a close, crowded room, where fifteen or twenty people live together. Instead of having any interest at home, they

come to regard it as a mere sleeping place. When we think of the thousands of poor children who lead such a life, our hearts cry out for willing, earnest people to work and counteract this evil.

The Settlement Work is carried on in two ways: by schools, and by sending children into private families in the country. Schools are put up in the midst of the tenement sections, and are equipped with all the modern improvements, and good teachers are put in charge. The night schools are a very important feature in the development of those children who are forced to toil all day for their living. At these schools they are taught to read, write, figure, and above all to love nature. The boys are given lessons in manual training; the girls learn sewing, cooking, and general housekeeping. The effect of these schools is wonderful. They give the children a chance to learn what it is to be orderly and clean, and it greatly enhances their self-respect. They nearly all have an instinctive love of the beautiful, although it is greatly dwarfed and stunted.

Then a great deal is done by sending the children into a private family in the country. The child is made to feel that people have an interest in him, and he learns by example in what way he should conduct himself. The children are quick to learn and very soon they adopt the manners and bearing of those around them. Thus, much is accomplished in every way. Children respond quickly to kindness and are always anxious to please. They will not, as a rule, wantonly disobey or injure anyone.

EXERCISES

I. *Write a theme suggested by something you observed on your way to school one morning this term. As you write be careful to apply the principle of emphasis.*

II. *Study the following themes and decide if there is any violation of unity, coherence, or emphasis. Indicate other improvements which might be made in the themes.*

WHY I CHOSE BROOKFIELD COLLEGE

When I just began to think about going to college, I sent for catalogues from nearly all the universities and schools of higher education in the country. After I had fully acquainted myself with catalogue literature, I decided that it was time to make some decision about which college I should choose. From the first I had been very much interested in the Brookfield catalogue because of the attractive way in which it was put together. It was printed on better paper, and had many pictures of the dormitories, libraries, and different halls, along with their respective plans. From this I gained a very good idea of the appearance of the college externally and internally. Then making a comparative study of the requirements for each college as put forth in the catalogue, I liked the requirements for Brookfield very much better than those for any other college. Brookfield requires a preparation more classical than scientific, and especially emphasizes the languages. While many colleges consider four years of Latin all the language study essential for admission, and the other colleges, in addition to the Latin requirement, two years of a modern language, Brookfield requires four years of Latin and four years of two of the three languages, Greek, French, and German. But what I like most about the requirements is the fact that the college will take no certificate that you have *studied* certain subjects, but insists that *every one* pass an examination in them. I feel that, in this way, people who go to college because they think that it is the thing to do, are kept out.

Further, I admire the college itself. Brookfield stands absolutely for student government. As I think that this should be the case in all colleges, it naturally influenced my choice. Also I am an advocate of the lecture system, which has been adopted at Brookfield in all the courses where it is possible.

HOW I BECAME INTERESTED IN CHARITY

Few people realize what true charity is. The majority say, "I would be charitable if I had the means," but those who have the means have not the time.

Not a long time ago I found myself noiselessly tiptoeing up the broad stairs of the children's hospital. I entered one of the wards; before me lay several long lines of white cots. As I passed along the aisle, I gazed at the faces of some of the little sufferers. Each seemed to tell its own story of pain and hard luck. When I spoke and smiled, their eyes brightened, and a change came to them like a ray of sunshine. Since that beautiful day I have changed my views of charity. I have found it can be accomplished without wealth, without labor, and without the loss of much time.

HOW I BECAME INTERESTED IN THE SHUT-IN SOCIETY

On a hot summer evening two years ago I was sitting on the front porch of one of my friends. There were several other young people there, and we had been chattering as only girls can. All at once one of the girls mentioned a new society she was very much interested in. We all, of course, wanted to know what it was. Then she explained that it was a different one from any that we all imagined.

The Shut-in Society, she explained, was composed of very poor people who were invalids, and also of associates. These associates were kind people of means, who took some "shut-in" and wrote to him, besides sending him little gifts at Christmas and birthdays. The dues were one dollar a year, and this also entitled one to the society's little magazine called *The Open Window*.

While my friend was telling about the Shut-in Work, I was busily thinking how I should like to have one. I love children and have them around me wherever I go. If I were to take a "shut-in," I wanted a little girl. So when the time came for

us to pick out some poor unfortunate person to make happy, I picked out a little girl living in North Carolina. The others took men and women, long out of their 'teens. When we left the friend's home that evening, we promised each other to write every two weeks to our Shut-ins, besides sending them old magazines, books, clothing, and other useful things.

Not only useful things found their way to my little friend in the South. The preparing of the Christmas box for her has always been one of my greatest pleasures. This box not only contains toys, but also little necessities, such as handkerchiefs, stockings, and clothing. Another feature connected with the work which I like is the receiving of little letters now and then from my little "Shut-in." They are usually so pitiful. I have now been writing to my little girl two years, and not for a minute have I regretted the taking of a "Shut-in" that warm summer night.

HOW TO HEMSTITCH A TABLECLOTH

In hemstitching a tablecloth one cannot be too careful in the choice of the linen; I know that some of the most careful hemstitching in itself loses its beauty by the thoughtless selection of the damask. Then, also, it is a loss of time to hemstitch a poor, cheap piece of cloth for the simple reason that it does not wear well. One should always be careful that the so-called linen is linen, not partly linen and partly cotton. A piece with an artistic pattern should also be chosen.

Having duly considered all these points in purchasing the damask, one is ready to begin on the work itself. Be sure to put on a fresh, white apron as a safeguard against unnecessary soil of the cloth. Every neat housekeeper is mindful of this fact. One should have the scissors, thimble, thread, and everything ready before sitting down to begin. The next thing to do is to trim both ends of the cloth so that they will be straight, for in his hurry the salesman invariably cuts crooked. Now one must decide on the width of the hem, then pull the

first thread on one end. Then it seems to me the most sensible to count the threads in that hem, and turning to the other end of the tablecloth count a like number and pull the first thread there. In this way one cannot help getting the hems of the same width. Then the threads can be pulled out, one by one, and counted as they are pulled out. This will be a good way to get the hemstitched part the same width on each end. One should also be very careful not to throw a single thread on the floor. In the sewing itself, a definite number of threads should be caught each time, a smooth, even hemstitch resulting. One should also be very particular to catch the hem, which has previously been turned in and creased firmly, at each stitch. This may be somewhat tedious to do, if the hem has not been basted neatly. Therefore it seems to me the best plan to do this before starting to hemstitch. I might also mention a minor point which will aid greatly in keeping the damask clean, that of folding and pinning the end upon which one is not working. It may seem foolish to some to be so careful in keeping the cloth from being soiled when it is to be laundered before use; yet I may assure you it is of vast importance, as it teaches neatness and care. I believe if all these directions be followed, a beautifully hemstitched tablecloth will be the result.

"SALLIE"

Note that part of the incoherence in this composition results from a confusion of the child's point of view with that of the writer.

Although she was a builder of air-castles—her Uncle Joe called her a "reg'lar professnal planner"—she was only a fat little country girl with freckles and straight hair. She lived with her Uncle Joe and Aunt Mattie on a big farm where pigs and cows and other commonplace things were grown. She had many stints, all of which she heartily detested, but the duty which she hated most was washing dishes.

One day when the last skillet was dried and put away, she ran away to the peach orchard, before her aunt could assign

another task. She crossed the little lot with sunflowers at the end, climbed over the rail fence, slipped under the wire one, and was there. Away from the region of pots and pans and chickens and pigs and quilts to piece, here she was in another world. An old hammock of barrel hoops made by Uncle Joe for "little big-eyes" stretched between two of the largest trees. This was the girl's favorite place in all the world. The trees were in bloom,—a carpet of pink and a sky of pink. Here she planned her most beautiful things.

"She was a princess, suddenly grown tall and slender, and her hair fell in long yellow curls. She wore a dress of pink satin, embroidered in pearls. She lived in a beautiful gray castle—"

"Sallie," called a voice.

"That sounds like somebody calling me," thought the girl, "but maybe it's not." On the strength of the doubt, she put her fingers into her ears and went on with her story—"a beautiful gray castle with side lawns which dip down to a little laughing brook; close by the castle a garden full of wonderful flowers, and she, Sallie, or rather Rosemonde, coming slowly down the side marble steps, her train sweeping carelessly behind her, with no thought of the wise inventions of dust ruffles and such like. By her side came a greyhound and in the garden strutted gorgeous peacocks.

"Her golden hair was caught with a comb of pearls; her little pink slippers had real pearl buckles; she stooped to pick a pale pink flower to wind in her hair—" Suiting the action to the word Sallie reached far out to catch a falling blossom. Her ear unguarded heard again the call, "Sallie, O Sal-l-lie."

She brushed the petals from her dress and ran across the orchard, under the wire fence, over the wood, to her aunt.

"Child, you must be deaf as a post," said that lady. "I've been calling an hour. Be lively now, and peel some potatoes."

"Yes, ma'am," said Sallie, meekly, but she was gazing over the wall of a wonderful garden very longingly. She was sure

a beautiful prince with a big sword would have met her then if her aunt had only given him time.

WAYS OF READING

If language is the art of concealing thought, then reading is the art of unearthing it; and if the chief end of man is to think, then the art which gives him access to the greatest thoughts that have arisen in the world, and which stimulates him to thoughts of his own, is of the first importance. Reading, then, is not merely a means of study; it should be made a study in itself. One of the first things which the reader observes, who studies his method of work, is that the work is done in many ways.

It is possible for his eyes to follow the words, or even for his lips to repeat them, while, by some abstraction of the mind, the action becomes wholly reflex; the words pass from eye to tongue by another route than that of the conscious reception and expression of ideas. Suddenly finding myself in this state, I sometimes have been able to run after the words that have left me, to bring them back and make them deliver the idea they were bearing away, having found no place to receive it.

If this is somewhat uncommon, not so the next step in the progression. Here the mind is aware of what it is doing; each word deposits on the reader's consciousness the idea which belongs to that combination of signs. But the mind is possessed with lethargy, and is slow to assimilate; effort is required for the mind to take in as a part of its own substance, permeated with its own life blood, a new idea of some complexity. Such effort is always made against a certain mental inertia, and therefore in this type of reading is not made at all. The attitude of passive reception, not active examination, is sufficient to realize that "The cat chases the rat," but not to comprehend that "The gravitational attrac-

tion between two bodies varies inversely as the square of the distance between them."

The reader's labor need be little if he rests from it, having read the newspaper and the novel. But the student, while he bears that name, must be a person of zeal. If such, he is not satisfied to contemplate a mental picture; he must grapple with difficult thoughts; he must smelt dark statements, and sweat in his search for the gold.

Having found it, he can truly say that he has read his author. But this should not be the end. The man is dead who has filled himself, like an empty vessel, with the thoughts of others, and has wrought out none of his own. He has committed suicide. His brain is swept and garnished; its inhabitants, aliens. His own thoughts may be crude and mistaken, but only by them can he grow. If all men were cast in the same mold, then should we select our benevolent autocrat and have him do our thinking for us. Society is advancing from the rule of one man over all to the rule of each man over himself. As said the old poet, "My mind to me a kingdom is," a kingdom whose "administrative entity" we should allow not the greatest philosopher that ever lived to violate. Having read, we should not build what we have gained into a shrine for our author, but should make it only the foundation for a structure of our own.

The four ways are a progression, from mechanical word following, not to be called reading, through the open-mouthed attitude which sits listlessly to receive and is unwilling to masticate, to the real searching among words, and finally to the "creative reading" of Emerson, where the received idea grows in the mind, a native product there.

ELBOWS

When Pandora opened her box of troubles, one insect flew out that has never received its proper place in the expansive field of literature. This was the insect of the evil elbow.

The woeful neglect that this insect has received at the hands of literary geniuses was particularly impressed upon me yesterday afternoon. I was on a crowded car, and the woman sitting next to me seemed to think that I was personally responsible for the condition of the car. She was all points and corners. Her chin was a corner; her nose was a point; her eyes were slits through which gleamed two sparks of clear cold gray; and her hair looked as if it had been drawn back with a derrick. There was positively no incongruity about her appearance, for her dress was black alpaca—the real stiff, shiny kind, and very scant. But the crowning feature of her make-up were her elbows; and she seemed to be fully aware of this fact. I could scarcely say her elbows were points; they felt more like angles—angles of about fifteen degrees. She used them as a gimlet, and only stopped when her passage was obstructed by the innocent bone in my own. Then the vicious jab she gave when she could go no farther, made me wish that I was a snake or some other horrible animal with no bones. I used to believe that character was revealed most strongly by the eyes, but I have changed my opinion since yesterday. Certainly the elbow is the surest way of revealing character; but for all practical purposes, hereafter I am perfectly willing to judge a person inaccurately by his eyes rather than to judge him more accurately by his elbows.

JIM'S LUCK

Jim was growing restless. As he sat tailor fashion before the roaring camp-fire, and listened to the tame fish and snake stories which his comrades were telling, he tried to recall from his own experience, or to evolve from his imagination, some unusual story, which would put to shame the hackneyed accounts of monstrous snakes which had been mistaken for huge logs, and of strange fish which had been caught but never landed.

Suddenly, to his great relief, he remembered a fish story which his father had once told him. Without the slightest twinge of conscience, Jim decided not only to appropriate the story and tell it as his own, but to make himself the hero of it.

At last when it came his time to tell his story, he arose, gave the now sleepy fire a vigorous poke, leaned against an old tree trunk, and, with a feeling of secret satisfaction over the envy which he was about to create began :

"About ten years ago, a party of boys from our town spent a week in camp, near a small stream, which was noted for its lack of good fish. In spite of the scarcity of fish, the boys spent most of their time angling for bass, and catching nothing but a few catfish and minnows.

"These the boys dressed and served at each meal; for it had been agreed among the campers that every fish caught must be eaten. It had furthermore been agreed that any member of the party who should make complaint about the way in which the fish had been cooked, or about the manner in which it was served, should pay the penalty of his grumbling by acting as cook for the following meal. You may be sure that no one complained about the fish, although, before the middle of the week, every one was tired of seeing it come on the table.

"Well, toward the end of the week, I decided to run down to camp just to see how the boys were getting along. The lads gave me a hearty welcome, and expatiated, with much enthusiasm, upon the jolly time they had been having. But when I asked them how many and how large were the fish they had caught, they looked crest-fallen, and had little to say. At length, however, they admitted that they had caught only a few insignificant little fish, although they had kept their lines busy from morning until night, and had exhausted all their bait trying to catch a trout or a bass. They all declared that there was nothing in that stream but tiny minnows and ugly catfish, and that there was no use to waste any more angleworms.

"In a spirit of fun, I told the boys, with a great show of assurance, that the stream was full of bass which could easily be caught by one who knew how to cast his line properly. The boys, in a bantering manner, laughingly demanded that I prove my statement, and that I 'teach them how.'

"Although I had not expected to be called on to make good my boast, and although I was inwardly daunted, I seized the line, and, with a dexterous throw, which was intended to impress the boys with my peculiar skill, cast it far out into the stream.

"In a few seconds I felt something pull on my line. With a quick jerk, I raised the rod, and there, dangling from the hook, was an *eight-pound bass* — the finest fellow I ever saw.

"For the first time in my life I was a hero; not even Cæsar himself was greater; for in a few seconds I had accomplished without effort what the boys had failed to bring about in a whole week. But I knew that if I remained in camp longer, my glory would be short-lived; the boys would demand a repetition of the feat, and I, of course, would be sure to fail. So, after giving the boys detailed directions for catching bass, telling them just how to hold the rod, and just how far out in the stream to cast the line, I hastily departed.

"And now comes the remarkable part of my story. The following day I ran down to camp again, hoping that the boys might have forgotten the experience of the day before. But they had not forgotten; I had no sooner reached the camp than they began to entreat me to try my skill again. They said that they had followed my directions to the letter, but that they had not caught a single bass.

"With a sinking heart and with visions of lost glory before me, I again seized the line with an air of confidence, again cast it far out into the stream, again drew up — an eight-pound bass."

As Jim finished his story and sat down, there was a green look of envy in every eye about him; but Jim was happy and triumphant; he was now for the first time a real hero, for he had told the best fish story.

CHAPTER II

THE PARAGRAPH AND ITS STRUCTURE

A paragraph is a group of closely related sentences bearing upon one topic.

This topic may constitute the master idea of a complete theme, as in the isolated paragraph; or, as in the related paragraph, it may be subordinate to a larger idea which demands for its full development a group of paragraphs. Whether the paragraph be an isolated one, giving a comprehensive treatment of a limited subject, or whether it be one of a group, developing a topic subordinate to the larger one of the whole composition, it must have a definite topic of its own to which all the other ideas are subordinate; and this master idea must stand out clearly from the serving ideas.

The topic sentence in a paragraph is that sentence which states definitely the topic, or the master idea of the paragraph.

Often a topic sentence appears at the beginning of a paragraph. Sometimes, however, the statement of the topic is reserved for a subsequent sentence of the paragraph.

Many paragraphs do not have distinct topic sentences. In such cases the master idea of the paragraph appears in the relation of the sentences to that idea. In a paragraph

skillfully developed, unified, and coherent, there will be little or no difficulty in understanding the central point.

The chief purpose of the topic sentence is to serve as a check upon the writer in preventing digression, and as a guide to the reader in giving him clearly the writer's point of view. In narration and in description, which deal with concrete objects, the need of a topic sentence is rarely felt either by the writer or by the reader; but in exposition and in argument, which deal with the unfolding or elucidation of ideas, the need of the topic sentence is well-nigh imperative.

Indentation.—Indentation is the term used to indicate a mechanical device for calling attention to the paragraph. It consists in setting in, one inch, more or less, from the left-hand margin of the page, the first word of the paragraph. Though the device itself is mechanical, the principle governing its application is vital. Its proper use depends upon the recognition that a true paragraph is a unified, coherent group of sentences developing a single topic, or master idea. The number of indentations in any whole composition is determined by the number of ideas which are of sufficient importance in the composition to demand development. Whether or not the idea demands special development depends altogether upon the writer's purpose. In the following selection from Irving, for example, the reader can plainly see that Irving wishes to make clear the beauty and the joyousness of the day upon which Ichabod was making his journey to the home of Katrina Van Tassel. The part which the birds contribute toward making the day an ideal day, Irving considers important enough to be treated in a separate paragraph. Now, had he not wished to give a description of the different birds found in this locality, he might have made use

of them as a single detail in the preceding paragraph. He might, for instance, have used in the first paragraph a single sentence about the revelry of the birds,—thus making them contribute no more to the thought of a fine day than the other details of the first paragraph. But a large part of Irving's purpose in the entire sketch from which the selection is taken is to describe the region of Sleepy Hollow. With this purpose in mind, he gives to the birds, as an important part of that region, a separate paragraph.

It was, as I have said, a fine, autumnal day; the sky was clear and serene, and nature wore that rich and golden livery which we always associate with the idea of abundance. The forests had put on their sober brown and yellow, while some trees of the tenderer kind had been nipped by the frosts into brilliant dyes of orange, purple, and scarlet. Streaming files of wild ducks began to make their appearance high in the air; the bark of the squirrel might be heard from the groves of beech and hickory nuts, and the pensive whistle of the quail at intervals from the neighboring stubble field.

The small birds were taking their farewell banquets. In the fullness of their revelry, they fluttered, chirping and frolicking, from bush to bush, and tree to tree, capricious from the very profusion and variety around them. There was the honest cock robin, the favorite game of stripling sportsmen, with its loud, querulous note; and the twittering blackbirds flying in sable clouds; and the golden-winged woodpecker, with his crimson crest, his broad, black gorget, and splendid plumage; and the cedar bird, with its red-tipt wings and yellow-tipt tail, and its monteiro cap of feathers; and the blue jay, that noisy coxcomb, in his gay light blue coat and white underclothes; screaming and chattering, nodding and bobbing and bowing, and pretending to be on good terms with every songster of the grove.

—IRVING: *Legend of Sleepy Hollow*.

In conversation, each new speech, each separate comment of the writer who is relating the conversation, is indented. Note the indentation in the following conversation :

Here a general shout burst from the bystanders — “A tory! a spy! a refugee! hustle him! away with him!” It was with great difficulty that the self-important man in the cocked hat restored order; and, having assumed a tenfold austerity of brow, demanded again of the unknown culprit, what he came for, and whom he was seeking. The poor man humbly assured him that he meant no harm, but merely came there in search of some of his neighbors, who used to keep about the tavern.

“Well — who are they? — name them.”

Rip bethought himself a moment, and inquired, “Where’s Nicholas Vedder?”

There was a silence for a little while, when an old man replied, in a thin, piping voice, “Nicholas Vedder! why, he is dead and gone these eighteen years! There was a wooden tombstone in the churchyard that used to tell all about him, but that’s rotten and gone, too.”

“Where’s Brom Dutcher?”

“Oh, he went off to the wars, too; was a great militia general, and is now in Congress.”

Rip’s heart died away at hearing of these sad changes in his home and friends, and finding himself thus alone in the world. Every answer puzzled him, too, by treating of such enormous lapses of time, and of matters which he could not understand; war — Congress — Stony Point; — he had no courage to ask after any more friends, but cried out in despair, “Does nobody know Rip Van Winkle?”

“Oh, Rip Van Winkle!” exclaimed two or three. “Oh, to be sure! that’s Rip Van Winkle yonder, leaning against the tree.”

—IRVING : *Rip Van Winkle*.

EXERCISE

What is the topic, or master idea, in each of the following paragraphs? Can you see the bearing of each sentence upon the master idea in the paragraph? Do you find a topic sentence in each paragraph? When a paragraph contains no topic sentence, how do you get the master idea?

He was, in fact, an odd mixture of small shrewdness and simple credulity. His appetite for the marvelous, and his powers of digesting it, were equally extraordinary; and both had been increased by his residence in this spell-bound region. No tale was too gross or monstrous for his capacious swallow. It was often his delight, after his school was dismissed, in the afternoon, to stretch himself on the rich bed of clover bordering the little brook that whimpered by his schoolhouse, and there con over old Mather's direful tales, until the gathering dusk of the evening made the printed page a mere mist before his eyes. Then, as he wended his way, by swamp and stream and awful woodland, to the farmhouse where he happened to be quartered, every sound of nature, at that witching hour, fluttered his excited imagination: the moan of the whip-poor-will from the hillside; the boding cry of the tree toad, that harbinger of the storm; the dreary hooting of the screech owl, or the sudden rustling in the thicket of birds frightened from their roost. The fireflies, too, which sparkled most vividly in the darkest places, now and then startled him, as one of uncommon brightness would stream across his path; and if, by chance, a huge blockhead of a beetle came winging his blundering flight against him, the poor varlet was ready to give up the ghost, with the idea that he was struck with a witch's token. His only resource on such occasions, either to drown thought, or drive away evil spirits, was to sing psalm tunes;—and the good people of Sleepy Hollow, as they sat by their doors of an evening, were often filled with awe, at hearing his nasal melody,

"in linked sweetness long drawn out," floating from the distant hill, or along the dusty road. —IRVING: *Legend of Sleepy Hollow*.

The good are befriended even by weakness and defect. As no man had ever a point of pride that was not injurious to him, so no man had ever a defect that was not somewhere made useful to him. The stag in the fable admired his horns and blamed his feet; but when the hunter came, his feet saved him, and afterwards, caught in the thicket, his horns destroyed him. Every man in his lifetime needs to thank his faults. As no man thoroughly understands a truth until first he has contended against it, so no man has a thorough acquaintance with the hindrances of talents of men, until he has suffered from the one, and seen the triumph of the other over his own want of the same. Has he a defect of temper that unfits him to live in society? Thereby he is driven to entertain himself alone, and acquire habits of self-help; and thus, like the wounded oyster, he mends his shell with pearl. —EMERSON: *Compensation*.

In associating with the true and the wise, we are most likely to be happy and useful. How are we to secure such association? Few of us can be admitted to the higher circles of human intelligence among the living men and women of our own day; but, while we vainly covet an audience with queens and princes, with men of science and great poets, we sometimes overlook the fact that the best thought of the princely minds of all ages is offered to us, and is waiting patiently for our listening ear. Hidden behind the covers of books we may find the best expression of the deepest thought of the wise. But there are books and books; it is essential to distinguish.

—RUSKIN: *Sesame and Lilies*.

In all that I endured there was no physical suffering, but of moral distress an infinitude. My fancy grew charnel. I talked "of worms, of tombs, of epitaphs." I was lost in reveries of death, and the idea of premature burial held continual possession of my brain. The ghastly danger to which I was

subjected haunted me day and night. In the former the torture of meditation was excessive: in the latter, supreme. When the grim darkness overspread the earth, then, with very horror of thought I shook—shook as the quivering plumes upon the hearse. When nature could endure wakefulness no longer, it was with a struggle that I consented to sleep—for I shuddered to reflect that, upon awakening, I might find myself the tenant of a grave. And when finally I sank into slumber, it was only to rush at once into a world of phantasms, above which, with vast, sable, overshadowing wings, hovered predominant the one sepulchral idea. —POE: *The Premature Burial*.

We learn from the result of this experiment how fortunate was our own condition and how admirably the character of our people was calculated for setting the great example of popular governments. The possession of power did not turn the heads of the American people, for they had long been in the habit of exercising a great degree of self-control. Although the paramount authority of the parent state existed over them, yet a large field of legislation had always been open to our Colonial assemblies. They were accustomed to representative bodies and the forms of free government; they understood the doctrine of the division of power among different branches, and the necessity of checks on each. The character of our countrymen, moreover, was sober, moral, and religious, and there was little in the change to shock their feelings of justice and humanity, or even to disturb an honest prejudice. We had no domestic throne to overturn, no privileged orders to cast down, no violent changes of property to encounter. In the American Revolution, no man sought or wished for more than to defend and enjoy his own. None hoped for plunder or for spoil. Rapacity was unknown to it; the ax was not among the instruments of its accomplishment; and we all know that it could not have lived a single day under any well-founded imputation of possessing a tendency adverse to the Christian religion. —WEBSTER: *The Bunker Hill Monument*.

EXERCISE

Here Boys.

Is the following properly indented? If not, make the proper changes. See that each sentence is in the paragraph to which it belongs. Before you indent the part which is given in conversation, review the work on page 37.

Now, William Dobbin, from an incapacity to acquire the rudiments of the above language, as they are propounded in that wonderful book, the Eton Latin Grammar, was compelled to remain among the very last of Dr. Swishtail's scholars, and was "taken down" continually by little fellows with pink faces and pinafores when he marched up with the lower form, a giant amongst them, with his downcast, stupefied look, his dog-eared primer, and his tight corduroys. ✓ High and low, all made fun of him. They sewed up those corduroys, tight as they were. They cut his bed-strings.

They upset buckets and benches, so that he might break his shins over them, which he never failed to do. They sent him parcels, which, when opened, were found to contain the paternal soap and candles. There was no little fellow but had his jeer and joke at Dobbin; and he bore everything quite patiently, and was entirely dumb and miserable. ✓ Cuff, on the contrary, was the great chief and dandy of the Swishtail Seminary. He smuggled wine in. He fought the town-boys. Ponies used to come for him to ride home on Saturdays. He had his top-boots in his room, in which he used to hunt in the holidays.

He had a gold repeater; and took snuff like the Doctor. He had been to the Opera, and knew the merits of the principal actors, preferring Mr. Kean to Mr. Kemble. He could knock you off forty Latin verses in an hour. He could make French poetry. What else didn't he know, or couldn't he do?

They said even the Doctor himself was afraid of him. Cuff, the unquestioned king of the school, ruled over his subjects and bullied them with splendid superiority.

This one blacked his shoes; that toasted his bread; others would fag out, and give him balls at cricket during the whole summer afternoons. ²“Figs” was the fellow whom he despised most, and with whom, though always abusing him, and sneering at him, he scarcely ever condescended to hold personal communication. One day in private, the two young gentlemen had had a difference.

Figs, alone in the schoolroom, was blundering over a home letter; when Cuff, entering, bade him go upon some message, of which tarts were probably the subject. ³“I can’t,” says Dobbin; “I want to finish my letter.” “You can’t!” says Mr. Cuff, laying hold of that document (in which many words were scratched out, many were misspelt on which had been spent I don’t know how much thought and labour and tears; for the poor fellow was writing to his mother, who was fond of him, although she was a grocer’s wife, and lived in a back parlour in Thames street). ⁴“You can’t?” says Mr. Cuff: “I should like to know why, pray? Can’t you write to old Mother Figs tomorrow?” ⁵“Don’t call names,” Dobbin said, getting off the bench very nervous. ⁶“Well sir, will you go?” crowed the cock of the school. ⁷“Put down the letter,” Dobbin replied; “no gentleman readth letterth.” ⁸“Well now will you go?” says the other. ⁹“No, I won’t. Don’t strike, or I’ll thmash you,” roars out Dobbin, springing to a leaden inkstand, and looking so wicked, that Mr. Cuff paused, turned down his coat sleeves again, put his hands into his pockets, and walked away with a sneer. — THACKERAY.

UNITY IN THE PARAGRAPH

The principles of unity, coherence, and emphasis, already explained in the chapter on the whole composition,

apply with equal force to the paragraph. It may be noted that some of the compositions (see chapter I) used for illustration were single paragraphs, constituting complete themes. In such cases the same principles which direct the writing of the whole composition will, of course, direct the writing of the single paragraph. We shall find that in the application of these principles to the related paragraphs no essential differences exist. We may now examine more directly these same principles of unity, coherence, and emphasis — as applied solely to any well-constructed paragraph — either isolated or related.

First, we may ask: What demand does the principle of unity make upon the paragraph? The principle of unity, it may be answered, demands that all the phrases, clauses, and sentences within the paragraph should so completely merge themselves into one central thought, that this central thought can be expressed in a single summarizing statement. This central thought we may call the master idea; the subordinate items that group themselves about the master idea we may call serving ideas. Let us note how the dominating or central idea is developed in the following theme, and how it is summarized at the end.

HOW DEBATING DEVELOPS RESPONSIBILITY

I have discovered that the work which I am doing in the debating class is developing my sense of personal responsibility. When I am assigned a definite part in a debate, I feel that I must make thorough preparation; for if I rely upon mere extempore speaking, I can neither contribute adequately to the strength of my own side nor refute effectively the arguments of my opponents. Neither can I, in this preparation, rely upon other members of my class; for all important points in the argument must be mastered, and mastered so thoroughly

that the logical presentation of them will convince the judges that my side should be awarded the decision. Should I fail in this presentation, I should reflect discredit not only upon myself, but also upon my colleagues in the debate. All these facts impress me so strongly that they simply force me to make that sort of minute study which is carried on only when one feels the strong impelling sense of personal responsibility.

Examining this composition, we find no phrase that does not relate to the central idea of personal responsibility in debating work. This master idea finds exact phrasing in the closing part of the first sentence.

The work which I am doing in the debating class is developing my sense of personal responsibility.

Every idea in the theme—the notion that the writer must not rely upon extempore speaking, that he must not rely upon his friends, and that he owes a duty to himself and to his colleagues—all these act as serving ideas that volunteer to carry on in detail the work of the master idea. These subordinate ideas simply explain and amplify the thought of the topic sentence that “debating develops responsibility.”

Any paragraph, then, which expresses one distinct and dominating thought, possesses unity. It may admit minor ideas, but it employs these minor ideas for the purpose of illustrating, emphasizing, or amplifying the single major thought of the paragraph. Certain definite instructions will be of practical value in helping the writer to secure this unity of the paragraph.

Aids to Unity.—The writer who wishes to secure unity in his paragraph will need to observe carefully these three directions: (1) Follow an outline; (2) frame a topic sentence; (3) keep the same point of view. He may

further guard himself by noting certain violations of the principle of unity.

1. By constructing an outline and keeping it before him, the writer is the more able to keep to the main idea which he seeks to express. This outline, though brief, if consistently adhered to will serve as a guide to keep the writer to his definite task.

EXERCISE

Make a brief outline of one or more of the following topics:

1. The Study I Like Best.
2. The Tasks of Early Spring.
3. The Work of a Hay Tedder.
4. My Paper Route.
5. Planting a Flower Bed.

2. Even though it may not seem advisable to use a definite topic sentence, the writer will gain a sense of unity in his own mind by writing out in a complete sentence the main idea which he wishes to develop in a paragraph. More especially will this device aid him if he uses a topic sentence at the first of the paragraph, and makes each sentence follow this beginning.

EXERCISE

Develop a paragraph from one of the following topic sentences:

1. I earned my first dollar by selling papers.
2. I find that my poor penmanship is a serious handicap.
3. Life on the farm tends to develop a boy's sense of responsibility.
4. Saturdays are my busiest days.

5. Arithmetic is my favorite study.
6. Stamp collecting is my hobby.

Many inexperienced writers have the mistaken notion that it makes little difference how they begin and end each paragraph. For example, in describing how he earned his first dollar, the average pupil unwisely starts out with this useless sentence:

First dollars are earned in many different ways.

It would be more interesting to say simply,

I earned my first dollar by selling papers.

Similarly, after he has reached the end, the writer should not lengthen the paragraph with such useless appendages as the following :

And later I came home to a good dinner ;
And that's the end of my story ;
Now, I think, I have told you all.

This does not imply that the beginnings and endings of paragraphs should be abrupt. It does mean that no sentences should be written simply to tack on. It is altogether possible to have the beginnings and endings simple and definite; not abrupt or purposeless.

EXERCISE

Select from the paragraphs on pages 76-84, those which have good endings ; those which have poor endings.

3. In writing a theme, the writer must select his point of view and hold rigorously to it. Failing to do this, he produces the sort of confusion which we noted on page 17,

where the writer, describing Niagara, twice shifts his point of view. The first sentence should indicate clearly the writer's position, and throughout the paragraph this position should not be shifted. If, as sometimes happens, it is necessary to change the view point, the change should be clearly indicated.

Benjamin Franklin Thunberg

EXERCISES

I. Write short themes on "*School Life*" from the following standpoints:

1. School Life from the Standpoint of a Sixth Grade Pupil.
2. School Life from the Standpoint of a High School Pupil.
3. School Life from the Standpoint of a College Student.
4. School Life from the Standpoint of a Parent.

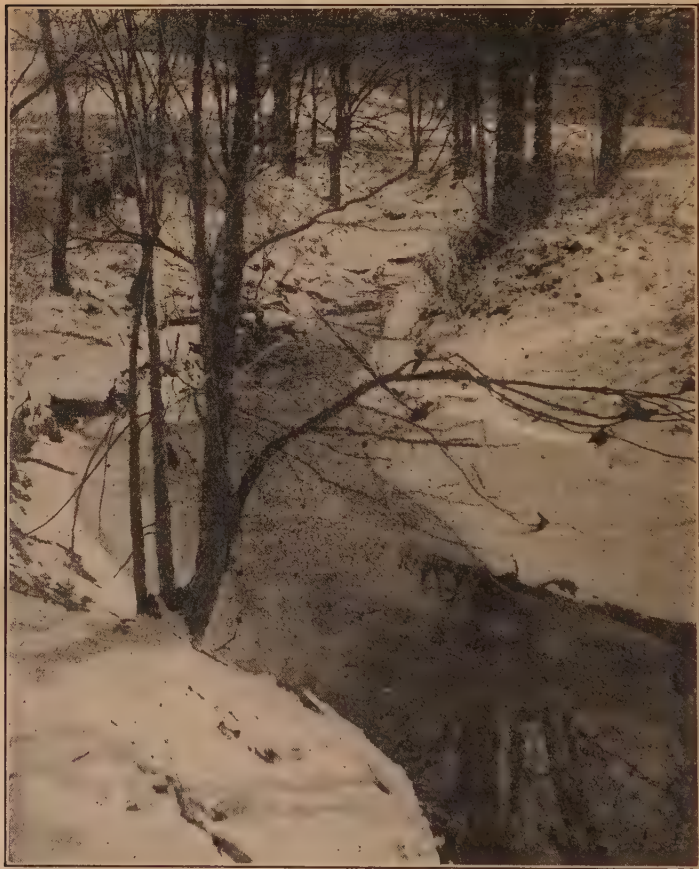
II. Describe a river as seen from a high mountain.

III. Describe this same river as you see it from a row-boat.

IV. Imagine that you started a quarter of a mile north of the tree in the foreground of the picture on page 48 and followed the brook in your walk. In describing the changing scene be sure to keep the reader informed of your shifting point of view. Emphasize the whiteness in the scene by mentioning the dark shadows and the places which have been untouched by the snow. Enliven the scene by touches of animal life, but preserve the habitual quiet of a country scene in winter.

Violations of Unity.—Any pupil who examines many paragraphs will find that most of the violations of unity may be grouped under the three headings: (1) Making a short paragraph out of every important sentence; (2) grouping within a single paragraph sentences which ex-

press thoughts not closely related; (3) digressions. These violations we may examine in more detail.



1. In the first place, the indentation of many sentences on a page produces an appearance which the eye resents. More objectionable, however, than this mechanical fault

is the structural fault which disregards the principle of unity in the paragraph. In the following theme we see both offenses :

A LIVE MOUSE TRAP

Although I am not afraid of a mouse, I must say that I have been frightened by a live mouse trap. This may sound like a fairy tale, but it is true nevertheless.

This summer, early in the morning, I heard a tap, tap, tap, in the room next to mine. I naturally wondered what it was, but arriving at no solution to the riddle, I called to mother to ask her what caused it. She was evidently asleep, so I determined that I would not bother about the irregular tapping on the floor and was soon sleeping.

I was awakened again by this noise, which sounded rather familiar, so I decided that I would investigate and learn what caused it.

I jumped out of bed and started toward the next room, but when I neared the door, mother called to me to be careful.

I was, for I saw the mouse trap come hopping, in a zigzag course, across the floor.

A mouse had evidently become inquisitive, and hungry for the cheese in the trap, and as a result was caught, but not caught in the usual way.

Its nose only had been seized in the catch of the trap, leaving the rest of the body free; consequently the poor little mouse struggled for complete freedom.

In doing so it bounced the trap up and down upon the floor, the sound of which had awakened me.

I felt so sorry for the struggling creature that I attempted to kill it, but I had no chance of striking it upon the head so had to leave the mouse in its misery, until one of the men appeared later on to take it away and end its existence.

2. The grouping of unrelated thoughts into a single paragraph offends likewise against unity, for it makes im-

possible the proper relation of the parts of the paragraph. Moreover, the eye soon tires when it must peruse page after page of compact type without the varied effects of fairly regular indentions. Read the following theme for these violations:

HOW TO FRY TOMATOES

Once when I was visiting in the country, my cousin Mabel showed me how she fried tomatoes. She selected four large ripe ones and cut them into thick slices. These slices she rolled in flour and then laid them in a large frying pan where good-sized lumps of butter and lard had previously been melted. The tomatoes we set over a hot fire and left them until well browned. She then sprinkled salt, pepper, and sugar over them and added a small pitcher of milk. All of these were then boiled and stirred until they became a thick rich gravy. I thought they were much better than fried apples. These you cut into thin slices, place them in melted butter, add sugar, and stir over a hot fire until thoroughly browned.

3. Perhaps the commonest fault in paragraph structure is digression. Indeed, only the skilled writer succeeds in keeping so rigidly to the main idea that he never loses the sense of unity. To unpracticed writers, foreign ideas constantly suggest themselves, and oftentimes creep in un-awares. The pupil should be able to detect such a violation in the following theme:

MUSIC

Music appeals to our emotional senses. When I was a small boy, living in northern New York, I studied music in the schools. One day when I was visiting my cousin in New Hampshire, we were wandering over the hills of his father's farm and accidentally stumbled on the shell of a dead snap-

ping turtle. We cut away all except the upper dome, and then stretched some strings on the under side. When we went home and showed this to my uncle he told us the story of Jubal and then read to us Dryden's poem, *A Song for St. Cecilia's Day*, which tells of the effect of Jubal's music upon his brethren. Pope's poetry I like better than Dryden's.

It will now appear that unity of the paragraph demands the working out of a single definite idea. In other words, all irrelevant matter is to be excluded. As a test of the unity of any paragraph, the pupil may try to express the entire paragraph in a brief sentence. If he is able to tell in a concise sentence all that the paragraph expresses, he may be sure that the paragraph is unified.

COHERENCE IN THE PARAGRAPH

Now we are ready to ask our second question: What does coherence in the paragraph demand?

We may answer: Coherence in the paragraph requires that every sentence—except the first—shall grow naturally out of the one which precedes and lead naturally to the one which follows. When such a relationship is maintained throughout the paragraph, the reader is not annoyed by being jerked from topic to topic, but is led on in such a manner that he soon learns to trust himself to the hands of a careful and intelligent guide.

This sense of location is as important in writing as it is in traveling. Most of us know the disagreeable sensation of being lost—it may be in the forest or in the city. And we know, too, how eager we are to find the person who will set us right and how willingly we trust him. It is equally the duty of the writer so to construct his paragraphs that the reader of average alertness and wakefulness

will never lose his directions. This easy guiding may be accomplished by attention to two important matters,—logical thought and connected phrasing.

By watching the logical sequence of thought, the writer will not admit those ideas which do not belong in the paragraph. By giving attention to the connection of parts, he will make the relationship of all the ideas clear. The serving ideas will be properly subordinated to the master idea; and the relationship of the serving ideas, one to another, will be unmistakable. Read the following theme and observe how logical arrangement of thought and the proper use of connectives have secured coherence. The important connectives are printed in italics.

THE EVOLUTION OF BIRDS

There is a theory among scientists that, many thousands of years ago, this earth was devoid of birds until a certain class of reptiles, finding life among the trees more to their advantage, developed some of the characteristics of the birds of to-day, and *in course of time* became a reptilelike bird. Whether *this* will ever be proved to be more than a theory is doubtful, but there is, *nevertheless*, in the British Museum to-day a fossil of an ancient bird bearing many of the characteristics of a lizard, which scientists universally concede to be the common ancestor of all of our birds. *All birds*, scientists tell us, were once similar to *this* fossil form; but from year to year, as different ones became suited for other conditions, *these birds* gradually differentiated, and finally evolved into distinct species. *So* it was with birds like the woodpeckers. Finding that food could be easily got by pecking the bark of trees, they would frequently resort to *this method*, until their claws and beaks *finally* became adapted for *that sort of work*, and their tail feathers became stiffer for propping their bodies against limbs. Succeeding generations showed more advance

along these lines, until finally the birds became peculiarly adapted for this life. *So it was*, indeed, with all our birds: some became adapted for swimming; others for wading; still others for the catching of fish or insects. It is interesting, *on the other hand*, to note that there are some species that have differentiated, not by an advancement, but by a retrograde metamorphosis. *Such* is the case of the chicken. Having been domesticated, *it* has had little use for its wings, which have *consequently* degenerated until it has practically lost its power of flight. Experiments have shown that where chickens have been allowed to run wild for a good many years, the wings have shown, after a number of generations, a decided advancement. But whether species are developed by degeneration or by advancement, it is interesting to speculate upon the fact that the thousands of different birds known to-day are descended from one common type.

In the foregoing theme one main idea is expressed, and this is followed by the subordinate ideas which should logically follow. The separate steps are indicated by the italicized connectives.

EXERCISE

Write upon one of the following subjects. Remember the importance (1) of arranging your ideas and (2) of connecting them.

1. My Reasons for Reading Fiction.
2. The Best Sort of Bookcase.
3. The Care of Young Turkeys.
4. The Value of an Art Course.
5. The Way to Develop Films.
6. The Way to Decorate a Den.

Are James Jones.

Violations of Coherence. — Often mere carelessness or thoughtlessness makes the writing incoherent. The

*Edith
+
Rabbit*

writer thinks that he understands so well his own position and his purpose that he forgets that his readers are not so intelligent as he. In viewing the matter from his standpoint, and not from the standpoint of the readers, he jumps without warning from topic to topic, so that his readers are helpless and unable to follow. This thoughtless attitude appears in three violations of coherence: (1) disregard of the logical order; (2) disregard of the time order; and (3) omission of connectives.

1. The logical order demands that the writer proceed from the known to the unknown. The writer ignores this demand when he assumes that the reader knows what should be explicitly stated. The following sentences will illustrate:

Andrea del Sarto was a faultless painter. Lucrezia made his life miserable.

The pupil failed to remember that many readers would not know that Lucrezia was the painter's faithless wife.

2. The time order demands that events should be narrated in the order in which they occur. If a pupil, in writing of a horseback ride, should say that he galloped down the pike, and later came back and put the horse into the stable, he would lead us to conclude that the incident was finished. If he should add, "Before this, I had the misfortune to fall off the horse's back and break my arm," we should feel that he had no good excuse for telling the incidents in that order. The young writer, accordingly, will adopt a safe rule if he resolves to tell the important events in the order of their occurrence. This plan will help to secure coherence in his paragraphs. A strict time order is not always necessary; indeed, it is not always possible, for very often important events are happening at the

same moment. The necessary thing is that the reader be informed of the time relationship, so that the narrative may be natural and intelligible.

3. Another violation of coherence results from the omission of proper connectives. Even when the ideas are arranged in proper sequence, this sequence must be made evident to the reader by some such expressions as *however, nevertheless, in the meantime, this, next in order, in turn, furthermore, or exactly contrary*. These connectives perform an office similar to that of the mortar which holds in place the bricks of a chimney.

EXERCISE

Write, in fifteen minutes, a paragraph, using one of the following as the topic sentence. When you have finished the first draft, examine it carefully to see if coherence has been violated in any one of the three ways discussed.

1. A pupil in the high school has too little time for general reading.
2. Most of us are careless in our enunciation.
3. Teachers should not assign any work for vacation.
4. The planting of ivy should be encouraged by the school authorities.
5. Our school should encourage the reformed spelling.
6. The lack of interest in Greek is to be deplored.
7. Accuracy in scholarship is almost unknown among high school pupils.
8. Grammar aids in the interpretation of literature.
9. The loss of sight makes the other senses more acute.
10. The most influential student does not always receive the highest marks.
11. The automobile will some day entirely supplant the horse.

12. There should be fewer elective studies in the high school course.

13. Seed corn should be selected by an expert.

14. A school paper helps the English department of a school.

15. The school helps to develop a civic conscience.

16. Consolidation of country schools should be encouraged.

17. The rural delivery of mail has been a great boon to the farmer.

18. Every boy should have a workshop.

*Here
give
them*

EMPHASIS IN THE PARAGRAPH

Since unity and coherence of the paragraph have been explained, let us now consider the quality of emphasis and its importance in the making of a paragraph. Emphasis demands that the space given to the separate points shall accord with the importance of those points, and that the two items of most significance shall be placed at the beginning and at the end, the end being the stronger of the two positions.

If the writer hopes to arrest at once the attention of the reader, he must clearly recognize the fact that the position at the beginning of the paragraph is important. He will generally find it helpful to frame a concise statement that will fitly comprehend the main idea of the paragraph. Or if the paragraph is a related paragraph, — one of several in a long theme, — it will begin by connecting itself with the preceding paragraph, and will then proceed to introduce another phase of the main thought of the entire theme. The body of the paragraph will then admit amplifications, illustrations, or details which, while keeping the correct proportion of parts, will help to develop the theme of the paragraph. As these details should be so

arranged as to give increasing interest, the most important items should be placed at the end. The last sentence should phrase the thought in such a way as to throw upon the strongest idea the greatest stress.

EXERCISES

I. *Examine the paragraphs in your literature assignment and copy the one which best illustrates the principle of emphasis.*

II. *In fifteen or twenty minutes write a theme on one of the topics named below. Test your first draft by the following questions: Is the reader interested in the opening sentence? Does the arrangement of details heighten the interest? Is any minor fact too prominent? Does the paragraph end with words which deserve emphasis?*

1. How Wheat is Harvested on the Western Plains.
2. The Advantages of Steel Cars.
3. The Best Way to Learn French.
4. Electricity in the Modern Theater.
5. Increasing One's Vocabulary.
6. Our Civic Improvement League.
7. Mission Furniture.
8. How Coal is Mined.
9. What Becomes of All the Pins?
10. Modern Uses of the Typewriter.
11. How to Take Care of Cattle.
12. The Uses of Alfalfa.
13. A Modern Kitchen Convenience.
14. How Cement Blocks Are Made.
15. How Maple Sirup Should Be Made.
16. The Making of Window Glass.
17. Electricity in the Kitchen.
18. The Care of Flowers.

METHODS OF PARAGRAPH DEVELOPMENT

In the foregoing treatment of the paragraph, we discussed paragraph structure. We learned that every properly constructed paragraph follows the principles of unity, coherence, and emphasis. We shall now find it helpful to study certain methods which writers employ more or less consciously in constructing paragraphs.

Details.—In accordance with one method of paragraph development frequently employed, the writer begins with the topic sentence and follows this with particulars and details that explain the first statement. In chapter LXXX of *The American Commonwealth*, for example, James Bryce begins one of his paragraphs by commenting upon the good nature of the American people. As details, he mentions that Americans soon forget their anger, that they abhor cruelty, that their juries are lenient, that they are forgiving, and that their political rancor is short-lived. The complete paragraph reads:

The Americans are a good-natured people, kindly, helpful to one another, disposed to take a charitable view even of wrongdoers. Their anger sometimes flames up, but the fire is soon extinct. Nowhere is cruelty more abhorred. Even a mob lynching a horse thief in the West has consideration for the criminal, and will give him a good drink of whisky before he is strung up. Cruelty to slaves was unusual while slavery lasted, the best proof of which is the quietness of the slaves during the war when all the men and many of the boys of the South were serving in the Confederate armies. As everybody knows, juries are more lenient to offenses of all kinds than they are anywhere in Europe. The Southern "rebels" were soon forgiven; and though civil wars are proverbially bitter, there have been few struggles in which the combatants did so

many little friendly acts for one another, few in which even the vanquished have so quickly buried their resentments. It is true that newspapers and public speakers say hard things of their opponents; but this is a part of the game, and is besides a way of relieving their feelings: the bark is sometimes the louder in order that a bite may not follow. Vindictiveness shown by a public man excites general disapproval, and the maxim of letting bygones be bygones is pushed so far that an offender's misdeeds are often forgotten when they ought to be remembered against him.¹

EXERCISES

I. *Comment on the merits and defects of the following themes which were written by pupils who endeavored to develop the paragraph by the use of details. Note the incorrect and the ineffective sentences.*

A VISIT TO A BACTERIOLOGICAL LABORATORY

This last winter I had the good fortune to go through the bacteriological laboratory at the State House. Upon entering the room, I was greeted by the aromas of carbolic acid and formaldehyde mixed together with a somewhat pleasing effect. Around the room on shelves stood an orderly array of glass bottles and tin boxes, all containing specimens of germs of all kinds. In one corner of the room stood a small furnace where the germs were heated and cooked. A large, massive, hard-wood table occupied the center of the room. This is the executioner's block of these minute purveyors of death and disease. Here they are slaughtered in cold blood and put away for further inspection. Under a powerful microscope on this table, I beheld the larva of the deadly worm, trichina. On another and smaller table was a machine which separates the various liquids used in the laboratory. This is a machine composed of a number of tubes, arranged on an iron ring, and

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whirled around by electricity. When in use, this machine attains a speed which is simply frightful; if one of the parts should become detached, it would go through a person with the speed of a bullet. To prevent accidents, it is incased in a large box, built especially for that purpose. On the whole, I think you will agree with me in saying that the laboratory was a very interesting place.

THE PRIMARY ROOM

One of the things which recalls to my mind my early childhood is the room in which I started my school career and which looks to-day as it looked to me on that memorable "first day." Five long wooden tables painted red are placed in a semicircle around the room. Around these low, miniature pieces of furniture are placed small red chairs, only a little larger than those which dolls usually occupy. In these sit the children, with their stiffly starched dresses sticking out like boards and their tight braids flopping every minute, as they look wonderingly toward the large desk in the corner, from whence directions are coming. The short, smiling teacher calls their attention to the alphabet arranged along the top of the front blackboard, and to the words and sentences which have been placed there for their use; such as, "I see a cow," "The cat sat on the mat," "The ball is red." As we look at another blackboard, we easily see that these tiny tots have had their first painting lesson. They had tried their luck at making the picture of a small girl as she looked on a rainy day with her umbrella. They are all comical, but they are very good, as the teacher informs them, "for pupils who have been in school only one week." The room is decorated with lanterns of bright colors and balls of American flags. On the sills of the large clean windows are many potted flowers and plants which help to make the room more pleasant. Although this room is very attractive, I am glad that I do not recite there, for I would not wish to go through my school life again.

II. *Write an imaginary account of a visit to the school pictured here. Employing the method of developing the paragraph by details, describe the school as you saw it from the teacher's desk. Describe some of the different types of children that you noted. Describe the teacher's face, dress, voice, and manner. Tell of the relation which seemed to exist between the teacher and her pupils, and of the attitude of the pupils toward each other. Relate three or four incidents which reflected the spirit of the school.*



III. *Imagine yourself as a high school pupil thinking back ten years to your experiences under this teacher. Record your impressions as you view them in retrospect.*

By One Specific Example.— Another effective method of paragraph development is to make a detailed use of one example to illustrate the topic sentence. This method is used by Walter Bagehot in his essay entitled *Wordsworth, Tennyson, and Browning*. To illustrate what he means

by the ornate, Bagehot calls attention to the workmanship of *Enoch Arden*.

"We are fortunate in not having to hunt out of past literature an illustrative specimen of the ornate style. Mr. Tennyson has just given one admirable in itself, and most characteristic of the defects and the merits of this style. The story of *Enoch Arden*, as he has enhanced and presented it, is a rich and splendid composite of imagery and illustration. Yet how simple that story is in itself! A sailor who sells fish, breaks his leg, gets dismal, gives up selling fish, goes to sea, is wrecked on a desert island, stays there some years, on his return finds his wife married to a miller, speaks to a landlady on the subject, and dies. Told in the pure and simple, the unadorned and classical style, this story would not have taken three pages, but Mr. Tennyson has been able to make it the principal—the largest tale in his new volume. He has done so only by giving to every event and incident in the volume an accompanying commentary. He tells a great deal about the torrid zone, which a rough sailor like Enoch Arden certainly would not have perceived; and he gives to the fishing village to which all the characters belong a softness and a fascination which such villages scarcely possess in reality."

EXERCISE

In the following themes, developed by example, note any digression from the topic.

AN AFFECTIONATE DOG

Some dogs are so affectionate that in only a short time they will become very much attached to a person. For instance, when I went to visit my uncle a few years ago, a little French poodle named Daisy became very fond of me. When I entered the house for the first time, a little fluffy ball of a

dog was sleeping in front of the grate. As soon as she heard us, she jumped up and scampered to my uncle, and after chewing his fingers for a while came over to inspect me. After she had climbed up to smell what was in my pockets, she jumped to the floor and taking a position directly in front of me, sat up and begged. I gave her a piece of candy, which she ate greedily. My uncle then put her through several tricks, and then allowed her to do other performances by herself. At supper she occupied a place close to my feet, and did not beg any more until supper was finished. Daisy quieted down when we went into the sitting room and was soon asleep; but the following day when she found me packing my valise she nearly went wild with excitement. She went through the whole performance of the night before, and when I boarded the train the curly little ball came bounding after me. My uncle took her, but she was not to be soothed by him and ran away to the buggy where she watched the train depart.

AN EXPERIENCE IN THE DARK

Most children, when going through a dark room, imagine all kinds of hideous creatures are after and around them. For example, an experience of mine at my Grandfather's house will always stay in my mind. I had been punished for something which I thought was only a trifling matter, and was told to go up to my room. I went rather unwillingly, for I knew what I should have to go through on the way upstairs. After I had entered the hall and shut the door, I felt as if I were miles from any one, except those scary things that live in the dark. The great mirror on the wall seemed to reflect all that I would go through. When I reached the landing on the stair, Grandfather's clock called out in thunderous tones the hour of seven, making me jump about six steps, and landing me at the top of the stairs. At the next step I stood stock still, my hair on end, and my eyes bulging from their sockets. There at the end of the hall appeared two small balls of fire. They kept

creeping closer and closer. All the stories that my Grandfather had ever told me about bears and tigers popped into my head. Gathering around me now were hideous-looking creatures, pointing their fingers at me and laughing as if scolding me for being so frightened. Just then Mary, having heard my unsteady steps in the hall, flung the door open, and I sprang through the doorway, just in time to escape the clutches of my enemies of the dark. I thought that after that I would not be naughty just before bedtime, and then I would not have to go upstairs in the dark by myself.

A STUDY IN POODLES

It is astonishing to note the affection some people bestow on pets, even after they become old and sickly. I happen to know of one particular instance in my own neighborhood. An old lady who lives near us has a little pet poodle, one of the long-haired kind, that is almost twenty years old, and on which she bestows more care and affection than a mother on her child. This canine Methuselah is blind, has a great hump on its back, and is so diseased that it is unable to follow its fond mistress. Consequently she carries it around nearly all the time, and then when she puts it down, it cries like a sick child till she takes it up again. It lost all its teeth long ago; therefore this woman grinds all of its food, and feeds it with a spoon. About half of its hair has come out, and what is left stands out in straggling wisps from its body. All together it is a very horrible sight, yet this woman does not seem to see its infirmities. Ugh! I shudder every time I think of it!

Comparison. — Another way to bring out the main idea of a paragraph is by comparison. In the endeavor to explain anything, the writer naturally tries to think of something which the reader understands. Having discovered such a common starting point, the writer carries out the comparison by noting the various points of simi-

larity. A clear illustration of this method is the following paragraph. The ratio of genius to average human nature is compared to the few brilliant groups of stars, which occur at long intervals.

The world moments of great art are like those brilliant constellations which occur at long intervals, in the starry heavens. The whole ground as we see it, though made up of innumerable lights, is dark and only studded with some isolated luminaries. Here and there, there is a brilliant group, but these do not make any change in the background, unless it is that they obscure the lesser lights which are beside them. The floor of heaven shows nothing but consistent gloom. So it is with the background of human history. Up to the present day it is only the few that have ever made the glory of a society; the masses, even the classes, have contributed in some cases encouragement, in many more, hindrances and obstacles to the rise of genius. Average human nature has in all ages been a poor and vulgar thing, and I do not think that even the brilliant Athens of Pericles was more than a partial exception to this sad rule.

— MAHAFFY: *A Survey of Greek Civilization.*

EXERCISE

The following compositions were written by high school pupils. What method of development is employed? Note particularly any violations of unity and coherence both in the paragraphs and in the sentences.

THE SPARROW'S FIRST POEM

To see several sparrows on the rail of a fence has always caused me to smile a little, for it reminds me of so many small children trying to recite their first poem in unison. They

mount the platform, fully confident of themselves, and wait patiently till all is ready. Suddenly a large, overgrown sparrow shows signs of stage fright, and with fluttering heart flies away and does not make his appearance again. A small, feeble sparrow, seeing his champion has departed, gives one chirp, and follows the leader, but returns immediately, having seen the angry maternal glances from yonder tree. Once again all is ready. Some recite as loudly as their lungs will permit; others, half frightened out of their wits, pipe out in a shrill, low voice; while still others hurry through the rhyme and are done ere their companions have recited the first verse. As each one finishes, he rushes off, as if he were afraid that he would not get there; until finally all are gone except one, who has looked bewildered during the whole performance. He now commences the poem and recites it without hesitation. He waits a moment after he has finished, in order that his audience may fully appreciate him, before he walks slowly and deliberately down from the platform. We at once recognize him as the class orator of this aerial school, and we are already confirmed that he will make a fine future champion to compete with the noisy blue jays.

A WEIRD EXPERIENCE

One night last summer I had an experience that frightened me so badly that I did not venture out alone at night for a long time. I had spent the evening at a friend's house, a distance from the town, and was repaid for my late staying by having to make my return trip along a lonely country road. I refused the many offers to "see me home," and started out bravely, whistling a merry tune, my memory going back to the gay time I had had earlier in the evening. I had gone a short distance and had passed most of the way through the straggly woods on either side of the road when I was aroused from my thoughts by a fearful shriek. Looking ahead I saw a huge, misshapen monster, enveloped in a ghostly light, slowly near-

ing me. Its large eyes shone dim and horrible through the deep shroud of night that enveloped the earth. From its gaping mouth, volumes of smoke and fire shot up toward the starry firmament, and the moon shining through the swaying branches formed a fitting tail for my modern dragon, and showed its outlines only too clearly as it lurched and swayed over the uneven ground. With a cry that blended strangely with the shrieks and snorts that filled the woods, I turned and ran with all speed back to the refuge that I had so lately left. I breathlessly poured forth my story, exaggerating it so greatly that curiosity triumphed over all other emotions, and when we heard the strange sounds again, we peeped out from behind the drawn blinds where we had taken refuge, and saw, not the terrible being that I had described, but a common threshing machine. It is needless to say that I did not walk home alone that night.

THE PROTECTOR

As it was about dark one evening when a crowd of us slipped into an orchard to get some apples, an important-looking tree, which stood in front of the rest, reminded me of a policeman. Like an officer, he was tall and straight, and the yellow apples were, in my imagination, the polished buttons of his uniform. The branches about the top had been cut by the telephone men in such a way that, viewed from a distance, the appearance of the whole suggested a policeman's cap. When we succeeded in getting over the fence, a large limb, resembling a policeman's club, swayed back and forth in the breeze; but seeing we did not heed this warning, he summoned a near-by confederate (at least that is what I thought, when I heard the rustling of the leaves), just as a policeman whistles to a fellow-detective. The small tree nearest the "watchman" immediately began to sway its branches frantically; but paying no attention to all of this, we proceeded to help ourselves to the fruit.

A FLOCK OF BLACKBIRDS

Whenever I pass a flock of blackbirds, their unceasing chatter and excited movements make me think of the members of a legislature, met in a very noisy session. A large dignified bird in a shiny black coat seems to be the presiding officer of the assembly, while a very excited bird standing near the speaker must be the whip of the house. The birds are standing around their leader, collected in groups like politicians discussing a bill, and while some birds are telling their view of the question, like good representatives, others are standing around not seeming to realize that their influence should be used in deciding the fate of the bill. The birds at last seem to agree to an adjournment, and after a few orders from the speaker, they fly away still chattering and arguing, leaving only a few stubborn old fellows to pour out their grievances to one another, as if they were badly abused senators.

EXERCISE

From the following list select a topic and develop it by comparison:

1. Books as Playmates.
2. Wax Figures.
3. The School Senate.
4. How (any game) is Played.
5. A Description of a Peculiar Person.
6. Politics is a Game of Chance.

Contrast.—In explaining an idea we frequently find it as effective to point out differences as it is to note similarities. *White* suggests *black*; *sweet* suggests *sour*; and *good* suggests *bad*; the phrase, *modern history*, suggests its opposite, *ancient history*; each can be explained by contrasting it with its opposite. Employing this method, John Henry

Newman, in the paragraph quoted below, emphasizes the importance of speaking good sense in English by contrasting the civilized life with the savage life.

"The advocates of professional learning will smile when we tell them that this same faculty which we would have encouraged is simply that of speaking good sense in English, without fee or reward, in common conversation. They will smile when we lay some stress upon it; but in reality it is no such trifle as they imagine. Look into the huts of savages and see, for there is nothing to listen to, the dismal blank of their stupid hours of silence; their professional avocations of war and hunting are over; and, having nothing to do, they have nothing to say. Turn to improved life, and you find conversation in all its forms the medium of something more than an idle pleasure—indeed, a very active agent in circulating and forming the opinions, tastes, and feelings of a whole people. It makes of itself a considerable affair. Its topics are the most promiscuous—all those which do not belong to any particular province. As for its power and influence, we may fairly say that it is of just the same consequence to a man's immediate society, how he talks, as how he acts."

EXERCISE

Point out the good and the bad points in the paragraph structure of the following compositions, developed by contrast.

THE CONTRAST BETWEEN THE EARLY EDUCATIONAL ADVANTAGES OF LINCOLN AND OF WASHINGTON

Lincoln's early advantages in education, unlike Washington's, were extremely limited. For instance, in educational advantages, Lincoln could appreciate his knowledge, in later years, by remembering that he had secured it by his own hard labor and perseverance. He could look back and remember the poor instruments he had to learn with,—a poor teacher, who knew only a little ciphering and reading, a wooden shovel for

a tablet, and a knife for a pencil. His family was too poor to afford candles and lamps, so Lincoln went to bed many a night with poor, tired, strained eyes, caused from studying by fire-light. On the other hand, Washington had all the advantages in education that any boy of his time could possibly have. Wealthy parents furnished private tutors and private schools for him, and wealth also made pencils, paper, and an extensive library a possibility for him. He never had to remain up late at night studying as Lincoln did. He had no other task during the day but to recite and study his lessons. As I have said, and I think you will agree with me, Lincoln's early advantages in education, compared with Washington's, were extremely limited.

THE CHARACTER OF RICHARD I OF ENGLAND

The real character of the crusading hero of England, Richard the lion-hearted, is altogether different from that given him in books and poems. Ruthless and cruel in personal character, tyrannical in his form of government, caring only for personal glory, he was little better than a trooper in his own army. He was proud of his skill and strength as a knight, and only went on the crusades for the purpose of showing off, we might say. On the other hand, authors and poets represent him as the highest ideal of a mediæval knight, a veritable Sir Galahad. They depict him as deeply religious, as polished and courtly in manners and speech, as an accomplished musician, and as gentle and lenient in personal character as a great warrior, a marvelous tactician, and a fine general. What a marked contrast!

Here **Cause and Effect.** — A common way of developing a paragraph theme is by cause and effect. This may be done in two ways: the cause may be stated in the topic sentence, followed by itemized effects; or the itemized effects may be first set down, followed by a topic sentence which states the cause. The first of these is used by Nathaniel Hawthorne in *The Minister's Black Veil*, one

of the short stories from *Twice Told Tales*. The effect which the wearing of a black veil has upon the wearer himself and upon all with whom he comes in contact, is clearly brought out in the paragraph given below.

“Among all its bad influences, the black veil had the one desirable effect, of making its wearer a very efficient clergyman. By the aid of his mysterious emblem—for there was no other apparent cause—he became a man of awful power over souls that were in agony for sin. His converts always regarded him with a dread peculiar to themselves, affirming, though but figuratively, that, before he brought them to celestial light, they had been with him behind the black veil. Its gloom, indeed, enabled him to sympathize with all dark affections. Dying sinners cried aloud for Mr. Hooper, and would not yield their breath till he appeared; though ever, as he stooped to whisper consolation, they shuddered at the veiled face so near their own. Such were the terrors of the black veil, even when Death had bared his visage! Strangers came long distances to attend services at his church, with the mere idle purpose of gazing at his figure, because it was forbidden them to behold his face. But many were made to quake ere they departed! Once, during Governor Belcher’s administration, Mr. Hooper was appointed to preach the election sermon. Covered with his black veil, he stood before the chief magistrate, the council, and the representatives, and wrought so deep an impression, that the legislative measures of that year were characterized by all the gloom and piety of our earliest ancestral sway.”

Find a paragraph which enumerates a series of effects, and follows these by a sentence which explains the cause.

EXERCISE

Bearing in mind the various suggestions on paragraph development, comment upon the following themes. Note the method of development.

THE FALL OF GAIUS GRACCHUS

The attempt to enfranchise all of the allies of Rome proved the downfall of Gaius Gracchus, the democratic tribune of Rome for the years 121 and 123 B.C. When the proposal of Gaius was placed before the senate of Rome, which was composed mostly of crafty and venal men, the effect upon the public was a great surprise to Gaius and his followers; for the equites, a noble class, and the rabble greatly opposed his act, which the great tribune was positive of making a new law. Immediately the senators and equites declared that Gaius, whom before this time they had always honored, was trying his uttermost to take away their power; for if the hated Roman allies were made full-fledged Roman citizens, their votes would double those of the selfish aristocrats. The rabble also opposed the enfranchisement bill, for they declared that Gaius was trying to lower their standing as citizens and to place them on a par with mean, low, despicable, and ignorant intruders. Consequently, when Gracchus saw the attitude of the people, he knew that his life was endangered. He then gathered together his few faithful followers, which, indeed, were very small in number, and prepared to meet the maddened rabble, equites, and senators who were then plotting against him and were offering a liberal reward for his head. Soon Gaius was met in the Forum by the angry mob, who fought violently and steadily for the capture of Gracchus. The terrible hand slaughter was not premeditated, but the capture of Gracchus's dead body and his three thousand adherents was rejoiced in by the ignorant citizens of proud Rome. Although the murder of Gaius, the despised tribune, was at first a cause of rejoicing, it finally

ended in mourning for one of Rome's foremost tribunes and reformers, Gaius Gracchus, one of the distinguished sons of the revered Cornelia.

AN IMPORTANT REFORM

NOTE. — The following paragraph is incoherent. Rewrite it so that it will be coherent.

Not long ago, if one had stepped into the criminal courts of Denver, Colorado, he would probably have seen a number of small boys, regular little "toughs," who had been arrested mostly for stealing. They would be tried and sentenced in the same way as the older criminals. They would be sent to the same prison, from which, after their term had expired, they would come forth just as bad as ever, and probably worse than before. One of Denver's prominent citizens, Judge Lindsay, looked into the records of the boys and found that after they had once been sent to prison, they were tenfold wiser in sin, and generally they returned again to the court in a short time. As a result of this investigation, the Juvenile Court was organized with Judge Lindsay at its head. All juvenile cases are tried now at this court. If the judge finds that the boy is unable to resist the temptations of his old life, he sends him to the reform school at Golden. Instead of feeling defiant towards him, the boys regard him as their best friend, and try to gain his respect. This work of Judge Lindsay's has had an important result. Instead of the number of criminals increasing, it has steadily decreased, for most of the ringleaders have come in contact with "de kid's jedge," as they call him, and have reformed. Of course there are still a large number of boys who have not reformed, but the effect produced by the juvenile court proves that the boys can be persuaded to respect the law.

EXERCISE

Develop the following topic sentences by enumerating the effects which naturally follow the statement of the cause.

1. Interurban traffic is helping to destroy the differences between city and country people.

2. One cause of the Civil War was the lack of intercourse between the people of the North and those of the South.

3. The difficulty of securing servants helps to develop laundries and bakeries.

4. An efficient street railway service is important to every city.

Proofs. — A writer in developing an argumentative paragraph will probably employ the method of proofs. The topic sentence contains the proposition; the remaining sentences contain the statements which prove the truth of the proposition and which help to convince the readers. The topic sentence may be found at the beginning or at the end of the paragraph.

Repetition. — One of the commonest methods of development used by mature writers is that of repeating the topic sentence. A writer phrases the central thought of a paragraph, then continues by repeating this thought in other words. A single statement of the bare idea will, he thinks, not be understood; to drive his meaning home to each reader he rephrases this idea in various ways, and presents it with cumulative effect. Thus the central thought is turned and returned until all the important aspects are revealed. The following example from *The Bunker Hill Monument*, an oration delivered by Daniel Webster at the laying of the corner stone of the Bunker Hill Monument, clearly illustrates this repetition.

A chief distinction of the present day is a community of opinions and knowledge amongst men in different nations, existing in a degree heretofore unknown. Knowledge has, in our time, triumphed, and is triumphing, over distance,

over difference of languages, over diversity of habits, over prejudice, and over bigotry. The civilized and Christian world is fast learning the great lesson, that difference of nation does not imply necessary hostility, and that all contact need not be war. The whole world is becoming a common field for intellect to act in. Energy of mind, genius, power, wheresoever it exists, may speak out in any tongue, and the world will hear it. A great chord of sentiment and feeling runs through the two continents, and vibrates over both. Every breeze wafts intelligence from country to country; every wave rolls it; all give it forth, and all in turn receive it. There is a vast commerce of ideas; there are marts and exchanges for intellectual discoveries, and a wonderful fellowship of those individual intelligences which make up the mind and opinion of the age."

EXERCISES

Here

I. *How would you improve the following composition written by a high school pupil?*

PHYSICAL TRAINING

Physical training should be compulsory in all high schools. The school board should make it a part of the course. If not taken for the pleasure of the work, it should be taken for the training it gives one, and for the help it gives to physical defects. It makes one attentive and obedient, and enables one to think quickly and precisely. As a member of one of the classes of the school, I think it would be of great benefit to every member of our school to take gymnasium work.

II. *Take one of the following topic sentences and develop it by the method you prefer:*

1. Reading helps us to understand human nature.
2. Social pleasures are natural for pupils in school.

3. Continued practice makes writing easier.
4. Too much newspaper reading is harmful.
5. A pupil in the high school needs to develop his sense of personal responsibility.
6. The study of Latin helps me in my English work.
7. Oral composition helps me in my history work.
8. Each season brings its special pleasures.
9. A single test is not sufficient to determine a pupil's standing.

III. *Read the following paragraphs selected from the writings of well known authors. Tell the method by which each paragraph is developed. In which paragraphs are two methods combined? Does each paragraph have unity, coherence, and emphasis? Why? Write a list of the topic sentences expressed in the paragraphs. Supply topic sentences for paragraphs not containing them.*

A great chapter of the history of the world is written in the chalk. Few passages in the history of man can be supported by such an overwhelming mass of direct and indirect evidence as that which testifies to the truth of the fragment of the history of the globe which I hope to enable you to read with your own eyes to-night. Let me add that few chapters of human history have a more profound significance for ourselves. I weigh my words well when I assert that the man who should know the true history of the bit of chalk which every carpenter carries about in his breeches pocket, though ignorant of all other history, is likely, if he will think his knowledge out to its ultimate results, to have a truer and therefore a better conception of this wonderful universe, and of man's relation to it, than the most learned student who is deep-read in the records of humanity and ignorant of those of Nature.—HUXLEY: *Lay Sermons, Addresses, and Reviews*.

That morning's march was one not to be forgotten. It led us through a sublime waste, a wilderness of mountains and

pine forests, over which the spirit of loneliness and silence seemed brooding. Above and below, little could be seen but the same dark green foliage. It overspread the valleys and enveloped the mountains, from the black rocks that crowned their summits to the streams that circled round their base. I rode to the top of a hill whence I could look down on the savage procession as it passed beneath my feet, and, far on the left, could see its thin and broken line, visible only at intervals, stretching away for miles among the mountains. On the farthest ridge, horsemen were still descending like mere specks in the distance.—PARKMAN: *The Oregon Trail*.

17-18

A strong distinction between Isabella and Portia is produced by the circumstances in which they are respectively placed. Portia is a high-born heiress, "lord of a fair mansion, master of her servants, queen o'er herself"; easy and decided, as one born to command and used to it. Isabella has also the innate dignity which renders her "queen o'er herself," but she has lived far from the world and its pomps and pleasures; she is one of a consecrated sisterhood—a novice of St. Clare; the power to command obedience and to confer happiness are to her unknown. Portia is a splendid creature, radiant with confidence, hope, and joy. She is like the orange-tree, hung at once with golden fruit and luxuriant flowers, which has expanded into bloom and fragrance beneath favoring skies, and has been nursed into beauty by the sunshine and the dews of heaven. Isabella is like a stately and graceful cedar, towering on some Alpine cliff, unbowed and unscathed amid the storm."

—JAMESON: *Characteristics of Women*.

Economy in our affairs has the same effect upon our fortunes which good breeding has upon our conversations. There is a pretending behaviour in both cases, which, instead of making men esteemed, renders them both miserable and contemptible. We had yesterday at Sir Roger's a

set of country gentlemen who dined with him; and after dinner the glass was taken, by those who pleased, pretty plentifully. Among others, I observed a person of a tolerable good aspect, who seemed to be more greedy of liquor than any of the company, and yet, methought, he did not taste it with delight. As he grew warm, he was suspicious of everything that was said; and as he advanced toward being fuddled, his humor grew worse. At the same time his bitterness seemed to be rather an inward dissatisfaction in his own mind than any dislike he had taken at the company. Upon hearing his name, I knew him to be a gentleman of considerable fortune in this country, but greatly in debt. What gives the unhappy man his peevishness of spirit is, that his estate is dipped, and is eating out with usury; and yet he has not the heart to sell any part of it. His proud stomach, at the cost of restless nights, constant inquietudes, danger of affronts, and a thousand nameless inconveniences, preserves this canker in his fortune, rather than it shall be said he is a man of fewer hundreds a year than he has been commonly reputed. Thus he endures the torment of poverty, to avoid the name of being less rich. — STEELE: *Essay on the Shame of Poverty and the Dread of It.*

Though they dwelt in such a solitude, these people held daily converse with the world. The romantic pass of the Notch is a great artery, through which the life blood of internal commerce is continually throbbing between Maine on one side and the Green Mountains and the shores of the St. Lawrence on the other. The stagecoach always drew up before the door of the cottage. The wayfarer, with no companion but his staff, paused here to exchange a word, that the sense of loneliness might not utterly overcome him ere he could pass through the cleft of the mountain or reach the first house in the valley. And here the teamster, on his way to Portland market, would put up for the night; and, if a bache-

lor, might sit an hour beyond the usual bedtime and steal a kiss from the mountain maid at parting. It was one of those primitive taverns where the traveler pays only for food and lodging, but meets with a homely kindness beyond all price. When the footsteps were heard, therefore, between the outer door and the inner one, the whole family rose up,—grandmother, children, and all,—as if about to welcome some one who belonged to them and whose fate was linked with theirs.

—HAWTHORNE: *The Ambitious Guest*.

It was found that tobacco quickly exhausted the soil. This led to taking up much new land as soon as the old was worn out. Large plantations were the result. Each planter tried to secure a plantation on one of many rivers. He could then have his own wharf, where he could ship his tobacco and receive in exchange manufactured goods from England. Under such a system, where each planter held thousands of acres of land, no large town could grow up, and life was wholly rural.—GORDY: *A History of the United States*.

Students are apt to regard this theory as rather a vague matter. They seem to feel, when they are called upon to study the subject, that they are required to grasp an abstraction. This is much like the terror of a child in the dark. The principles which determine the division of a composition into paragraphs are no more vague than those which determine the division of a paragraph into sentences. In the one case we measure by the unit of a single idea, and in the other by the unit of a group of ideas. The sentence, in other words, is the unit of idea; the paragraph the unit of thought. Into a sentence we put the expression of one idea, if that word may here be used to express the single members of a full thought. All the ideas which must go together to make up that complete thought are then gathered into a paragraph. The process may sound artificial, but it is really definite and practical.

—ARLO BATES: *Talks on Writing English*.

The society in which Plato moved reminds one of that now existing in America, which is too aristocratic and too

dignified to enter the turmoil and the fever of public life, and which so abhors dishonesty and selfishness in the democratic politician that it prefers to abandon its legitimate influence rather than contribute what it might to make the public character of its nation more honest and more respected. These people, like the Socratic set, are in some sense bad citizens, but they are nevertheless socially the best and most interesting of their day, and in private life at least their influence radiates to their neighbors and keeps up an ideal of honor and refinement. — MAHAFFY.

The figure of that charming young lady forms one of the prettiest recollections of Goldsmith's life. She and her beautiful sister, who married Bunbury, the graceful and humorous amateur artist of those days, when Gilray had but just begun to try his powers, were among the kindest and dearest of Goldsmith's many friends: cheered and pitied him, traveled abroad with him, made him welcome at their home, and gave him many a pleasant holiday. He bought his finest clothes to figure at their country house at Barton; he wrote them droll verses. They loved him, laughed at him, played him tricks, and made him happy. He asked for a loan from Garrick, and Garrick kindly supplied him, to enable him to go to Barton; but there were to be no more holidays, and only one brief struggle more for poor Goldsmith. A lock of his hair was taken from the coffin and given to the Jessamy Bride. She lived quite into our time. Hazlitt saw her, an old lady, but beautiful still, in Northcote's painting room, who told the eager critic how proud she always was that Goldsmith had admired her. — THACKERAY: *Essay on Goldsmith in English Humourists of the Eighteenth Century*.

What is it that we mean by literature? Popularly, and amongst the thoughtless, it is held to include everything that is printed in a book. Little logic is required to disturb that definition. The most thoughtless person is easily made aware

that in the idea of literature one essential element is some relation to a general and common interest of man, so that what applies only to a local or professional, or merely personal interest, even though presenting itself in the shape of a book, will not belong to literature. So far the definition is easily narrowed, and it is as easily expanded. For not only is much that takes a station in books not literature, but, inversely, much that really is literature never reaches a station in books. The weekly sermons of Christendom, that vast pulpit literature which acts so extensively upon the popular mind—to warn, to uphold, to renew, to comfort, to alarm—does not attain the sanctuary of libraries in the ten-thousandth part of its extent. The drama, again, as for instance the finest of Shakespeare's plays in England, and all leading Athenian plays in the noontide of the Attic stage, operated as a literature on the public mind, and were (according to the strictest letter of that term) published through the audience that witnessed their representation, some time before they were published as things to be read; and they were published in this scenical mode of publication with much more effect than they could have had as books during ages of costly copying or of costly printing.—DE QUINCEY: *The Poetry of Pope*.

We now worked in earnest, and never did I pass ten minutes of more intense excitement. During this interval we had fairly unearthed an oblong chest of wood, which from its perfect preservation and wonderful hardness had plainly been subjected to some mineralizing process—perhaps that of the bichloride of mercury. This box was three feet and a half long, three feet broad, and two and a half feet deep. It was firmly secured by bands of wrought iron, riveted, and forming a kind of open trellis work over the whole. On each side of the chest, near the top, were three rings of iron,—six in all,—by means of which a firm hold could be obtained by six persons. Our utmost united endeavors served only to disturb the coffer very slightly in its bed. We at once saw the impossibility of

removing so great a weight. Luckily, the sole fastening of the lid consisted of two sliding bolts. These we drew back — trembling and panting with anxiety. In an instant, a treasure of incalculable value lay gleaming before us. As the rays of the lanterns fell within the pit, there flashed upwards a glow and a glare, from a confused heap of gold and jewels, that absolutely dazzled our eyes. — POE: *Gold-Bug*.

Thornton's command cracked out like a pistol shot. Buck threw himself forward, tightening the traces with a jarring lunge. His whole body was gathered compactly together in the tremendous effort, the muscles writhing and knotting like live things under the silky fur. His great chest was low to the ground, his head forward and down, while his feet were flying like mad, the claws scarring the hard-packed snow in parallel grooves. The sled swayed and trembled, half started forward. One of his feet slipped, and one man groaned aloud. Then the sled lurched ahead in what appeared a rapid succession of jerks, though it really never came to a dead stop again — half an inch — an inch — two inches — the jerks perceptibly diminished; as the sled gained momentum, he caught them up, till it was moving steadily along.

— JACK LONDON: *Call of the Wild*.

The whole thing was come and gone in a breath. Before Herrick could turn about, before Davis could complete his cry of horror, the clerk lay in the sand, sprawling and convulsed. Attwater ran to the body; he stooped and viewed it; he put his finger in the vitriol, and his face whitened and hardened with anger. Davis had not yet moved; he stood astonished, with his back to the figurehead, his hands clutching it behind him, his body inclined forward from the waist. Attwater turned deliberately and covered him with his rifle. "Davis," he cried, in a voice like a trumpet, "I give you sixty seconds to make your peace with God." Davis looked, and his mind awoke. He did not dream of self-defense, he did not reach

for his pistol. He drew himself up instead to face death, with a quivering nostril.—STEVENSON: *Ebb-Tide*.

“Now, men,” said he, “do you hear me?” There was no answer from the forecastle. “It’s to you, Abraham Gray—it’s to you I am speaking.” Still no reply. “Gray,” resumed Mr. Smollett, a little louder, “I am leaving this ship, and I order you to follow your captain. I know you are a good man at bottom, and I daresay not one of the lot of you’s as bad as he makes out. I have my watch here in my hand; I give you thirty seconds to join me in.” There was a pause. “Come, my fine fellow,” continued the captain, “don’t hang so long in stays. I’m risking my life, and the lives of these good gentlemen every second.” There was a sudden scuffle, a sound of blows, and out burst Abraham Gray with a knife-cut on the side of the cheek, and came running to the captain like a dog to the whistle. “I’m with you, sir,” said he. And the next moment he and the captain had dropped aboard of us, and we had shoved off and given way. We were clear out of the ship; but not yet ashore in our stockade.

—STEVENSON: *Treasure Island*.

I descended a little on the side of that delicious vale, surveying it with a secret kind of pleasure, though mixed with my other afflicting thoughts, to think that this was all my own; that I was king and lord of all this country indefeasibly, and had a right of possession, and, if I could convey it, I might have it in inheritance as completely as any lord or manor in England. I saw here abundance of cocoa trees, orange, and lemon, and citron trees; but all wild, and very few bearing any fruit, at least not then. However, the green limes that I gathered were not only pleasant to eat, but very wholesome; and I mixed their juice afterwards with water, which made it very wholesome, and very cool and refreshing. I found now I had business enough to gather and carry home, and I resolved to lay up a store, as well of grapes as limes and lemons to furnish myself for the wet season, which I knew

was approaching. In order to do this, I gathered a great heap of grapes in one place, and a lesser heap in another place, and a great parcel of limes and lemons in another place; and, taking a few of each with me, I traveled homeward, and resolved to come again, and bring a bag or sack, or what I could make, to carry the rest home. Accordingly, having spent three days in this journey, I came home (so I must now call my tent and my cave); but before I got hither, the grapes were spoiled, the richness of the fruits and the weight of the juice having broken them and bruised them, they were good for little or nothing; as to the limes, they were good, but I could bring but a few.—DEFOE : *Robinson Crusoe*.

There was once a time when New England groaned under the actual pressure of heavier wrongs than those threatened ones which brought on the Revolution. James II., the bigoted successor of Charles the Voluptuous, had annulled the charters of all the colonies, and sent a harsh and unprincipled soldier to take away our liberties and endanger our religion. The administration of Sir Edmund Andros lacked scarcely a single characteristic of tyranny: a Governor and Council, holding office from the King, and wholly independent of the country; laws made and taxes levied without concurrence of the people immediate or by their representatives; the rights of private citizens violated, and the titles of all landed property declared void; the voice of complaint stifled by restrictions on the press; and, finally, disaffection overawed by the first band of mercenary troops that ever marched on our free soil.—HAWTHORNE : *Twice Told Tales*.

V *Grammar*
CHAPTER III

THE SENTENCE

SINCE the sentence is an important unit of expression, both in written and in oral composition, we must, if we are to write and speak correctly and effectively, understand the grammatical and rhetorical principles underlying good sentence structure.

Grammar deals mainly with the relations which words, phrases, and clauses should bear to one another in sentences; thus it gives us the principles underlying correct sentence structure. Rhetoric, which deals with the sentence as a part of a larger unit,—the paragraph,—strives to make the sentence express the writer's thought so exactly that the reader will get the precise thought which is in the writer's mind. Thus rhetoric gives us the principles underlying effective sentence structure.

The sentence as a unit in grammar is partially understood. The purpose of this chapter is to discuss the sentence more fully in this aspect, and, in addition, to discuss its rhetorical classification. In chapter IV we study the qualities essential to good, effective sentence structure.

DEVELOPMENT OF PHRASE, CLAUSE, AND SENTENCE

In what respect are the following groups of words alike? In what respect are they different?

A. 1. At the ringing of the bell. *Q.*

2. When the bell rang.
3. The bell rang.
- B. 1. Hurrying to and fro in great confusion.
2. As they hurried to and fro in great confusion.
3. They hurried to and fro in great confusion.
- C. 1. To love thy neighbor as thyself.
2. If thou lovest thy neighbor as thyself.
3. Love thy neighbor as thyself.

Groups 1, 2, and 3 of each division (*A*, *B*, and *C*) are alike in that the words in each are grammatically united and they express distinct ideas.

Groups 1 and 2 of each division are alike in one respect: the ideas expressed in both are subordinate to some other ideas with which they are intended to be associated. They are only parts of sentences and they depend upon other parts for their meaning.

Groups 2 and 3 are alike in that both have a subject and a predicate.

Group 1 differs from group 2 in that the former lacks a subject and a predicate.

Group 3 differs from 1 and 2 in this essential respect: the words in this group are so united as to make complete sense — they do not depend upon other words or groups of words for their meaning.

Group 1 of each division is called a *phrase* because it is a group of words without a subject or a predicate, grammatically united and expressing a distinct idea without making complete sense.

Group 2 is called a *clause*; for although it has a subject and a predicate, it is only part of a sentence.

Group 3 is called a *sentence* because it is a group of words grammatically united and making *complete sense*.

Pupils who have not learned to distinguish phrases and

clauses from sentences often make the mistake of setting off groups of words which express only subordinate ideas as if such groups were sentences. It is not unusual, for instance, for illiterate writers to place a period at the end of such introductory phrases and clauses as :

Just as Magua, who was fleeing for his life, jumped from a high cliff.

A good way of avoiding this very bad error is to apply persistently to every doubtful group of words this common test: Does the group make complete sense? Another good way to distinguish phrases and dependent clauses from statements is to observe introductory words and subordinating connectives. For instance, prepositions, and often infinitives and participles, indicate phrases; and the subordinating connectives, such as *if*, *because*, *although*, and *unless*, used to introduce clauses, are signs of dependent clauses.

EXERCISES

Here given

I. *Classify into phrases, clauses, and sentences the following groups of words:*

1. As the valiant knight, clad in glittering armor from head to foot, rode proudly across the drawbridge.

2. To him who in the love of Nature holds communion with her visible forms.

3. After waiting two hours in the gloomy station.

4. That all men are endowed by their creator with certain inalienable rights.

5. Silently one by one in the infinite meadows of Heaven Blossom the lovely stars, the forget-me-nots of the angels.

6. As long as the rivers flow into the sea and the shadows traverse the rounded sides of the mountains.

7. Down the street with laughter and shout,
Glad in the freedom of school let out,
Come the boys.
8. When Spring with dewy fingers cold,
Returns to deck their hallowed mold.
9. Him [Satan] the Almighty Power
Hurled headlong flaming from the ethereal sky.
10. Unaffrighted by the silence round them,
Undistracted at the sights they see.
11. Tho' all but him had fled.
12. Singing merrily on its way thro' vale and meadow.
13. Where flowers bloom in great profusion.
14. Where are the flowers that lately bloomed in such
profusion?
15. In the world's broad field of battle,
In the bivouac of life,
Be not like dumb driven cattle,
Be a hero in the strife.

II. 1. *Indicate by punctuation and capitalization the sentences in the following selection.*

2. *Make lists of the phrases and of the dependent clauses in the paragraph.*

3. *Tell the part of speech of the introductory word in each phrase.*

4. *What relation is shown by the introductory word in each clause?*

5. *Punctuate and capitalize the following paragraph:*

One afternoon last summer while walking along Washington street my eye was attracted by a signboard protruding over a narrow archway nearly opposite the old South Church the sign represented the front of a stately edifice which was designated as the old Province House kept by Thomas Waite I was glad to be thus reminded of a purpose long entertained of visiting and

rambling over the mansion of the old royal governors of massachusetts and entering the arched passage which penetrated through the middle of a brick row of shops a few steps transported me from the busy heart of modern boston into a small and secluded courtyard, one side of this space was occupied by the square front of the province house three stories high and surmounted by a cupola on the top of which a gilded indian was discernible with his bow bent and his arrow on the string as if aiming at the weathercock on the spire of the old south, the figure has kept this attitude for seventy years or more, ever since good deacon crowne a cunning carver of wood first stationed him on his long sentinel's watch over the city.

SIMPLE, COMPLEX, AND COMPOUND SENTENCES

Examine carefully the following sentences :

1. He met a number of people.
2. As he approached the village, he met a number of people.
3. He met a number of people, but he knew none of them.
4. As he approached the village, he met a number of people, but he knew none of them.

In comparing these sentences, we observe that the last three differ from the first in being made up of clauses. In these groups, the statement, "He met a number of people," becomes a clause; it is now only part of a sentence. We note, too, that the third sentence differs from the second in that the clauses composing it are both statements or groups of words which, standing alone, would be called sentences. The fourth sentence, like the second, contains one clause which expresses an idea subordinate to the main thought; and, like the third, it contains two independent clauses or statements.

The first sentence, "He met a number of people," is called a *simple sentence*, because, as the word *simple*

suggests, it does not consist of clauses. The second sentence, "As he approached the village, he met a number of people," is called *complex*, because, as the name again indicates, the clauses are of different kinds in respect to rank. The third sentence, "He met a number of people, but he knew none of them," is called *compound* because the clauses in it are equal in rank. The fourth sentence, "As he approached the village, he met a number of people, but he knew none of them," is called *compound-complex*, because, like the compound sentence, it contains two statements, and, like the complex, it contains a subordinate clause.

The pupil who has difficulty in recognizing these different forms of sentences may be aided by asking himself the following questions in regard to doubtful sentences: Is the sentence composed of clauses? If so, are all the clauses of equal rank? Do more than one of the clauses make a statement? Again, a proper understanding of the uses of coördinating and of subordinating connectives will help one to distinguish between the complex and the compound sentence. A pupil who knows connectives thoroughly will see at once that such words as *who*, *while*, *where*, etc., when used to introduce clauses, indicate *complex sentences*, and that such words as *but*, *nevertheless*, and *consequently*, when used between statements, indicate *compound sentences*.

SUMMARY

A simple sentence contains one statement, command, or question, and no dependent clauses.

A complex sentence contains one independent clause and one or more dependent clauses.

A compound sentence contains two or more independent clauses and no dependent clauses.

A compound-complex sentence contains two or more independent clauses and one or more dependent clauses.

EXERCISE

Which of the following sentences are simple sentences? Which are complex? Which are compound? Which are compound-complex? Why?

1. On entering the amphitheater, new objects of wonder presented themselves to Rip's gaze. *Simple*

2. On a level spot in the center was a company of dwarfs playing at ninepins. *Simple*

3. He even ventured, when no eye was fixed upon him, to taste the beverage, which he found had much of the excellent flavor of Hollands. *Complex*

4. If left to himself, he would have whistled life away in perfect contentment; but his wife kept dinning into his ears about his idleness, his carelessness, and the ruin [which] he was bringing upon his family. *Compound*

5. His son Rip, an urchin begotten in his own likeness, promised to inherit the habits along with the old clothes of his father. *Simple*

6. When school hours were over, he was even the companion and playmate of the larger boys; and on holiday afternoons he would convey some of the smaller ones home, who happened to have pretty sisters or good housewives for mothers. *Compound*

7. He assisted the farmers occasionally in the lighter labors of their farms, helped to make hay, mended the fences, took the horses to water, drove the cows from pasture, and cut wood for the winter fire. *Compound*

8. The western waves of ebbing day
Rolled o'er the glen their level way;
Each purple peak, each flinty spire
Was bathed in floods of living fire. *Compound*

9. His appetite for the marvelous and his powers of digesting it were equally extraordinary. *Simple*

10. Hearing his imperial name

Coupled with those words of malice,

Half in anger, half in shame,

Forth the great campaigner came

Slowly from his canvas palace.

11. He saw at a distance the lordly Hudson, far, far below him, moving on its silent but majestic course, with the reflection of a purple cloud or the sail of a lagging bark sleeping here and there on its glassy bosom, and at last losing itself in the blue highlands. *Simple Sentences compound*

STUDY OF CONNECTIVES

As has already been suggested in the discussion of phrases, clauses, and sentences, a clear knowledge of the relation shown by connectives is necessary to a proper understanding of these forms. Such knowledge helps the student not only to recognize the different forms of expression, but to write more effective sentences. For instance, *and*, which denotes mere addition, often usurps the rightful place of the contrasting *but* or the concluding *therefore*; and *while*, a time connective, is incorrectly made to serve in the place of the concessive *although*.¹

In connection then with the study of the sentence, it would be well for the student to memorize the different classes of connectives, to study the relations which they express, and to know the forms of expression which they indicate.

¹ The word *while*, sometimes used in a concessive sense, is not so used by the majority of reputable writers.

Coördinating Connectives.¹— The coördinating connectives are used to connect elements of equal rank. They are divided into the following classes:

Copulative conjunctions, or those which denote addition: and, also, moreover, likewise, besides.

Contrasting conjunctions: but, yet, nevertheless, however, notwithstanding, still.

Concluding conjunctions: hence, therefore, consequently, so.

Alternative correlative conjunctions: either — or, whether — or, neither — nor.

Write list of subordinating connectives, as follows:

Subordinating Connectives.²— The subordinating connectives are used to connect elements of unequal rank. They are divided into the following classes:

Relative pronouns: who, which, what, that.

Interrogative pronouns (when used in indirect statements or questions): who, which, what.

Interrogative adverbs (when used in indirect statements or questions): where, when, whence, whither, how, why.

Relative adverbs: where, whence, whither, wherever, when, whenever, while, as, how, why, before, after, till, until, since.

Subordinate conjunctions: though, although, as, as if, because, if, lest, since, than, that, unless, whether, for.³

¹ Coördinating connectives are sometimes called pure connectives because they do not belong to either of the elements which they unite, but merely join them. Pupils often think that a statement following *therefore* is a dependent clause, because they incorrectly consider *therefore* a part of the statement.

² The subordinating connective *that*, used to introduce a noun clause, is the only pure connective of its class; all others form parts of the clauses which they introduce.

³ The connective *for* is sometimes coördinating and sometimes subordi-

Concession, — though, although.

Condition, — if, unless.

Purpose, — that, lest.

Comparison, — as (never *like*).

Result, — that (used after the intensive adverb *so*; as, The beggar's appearance was *so* pitiful *that* I gave him aid).

Substantive conjunction, — that (used to introduce a noun clause; as, *That* you are mistaken is evident).

Connectives may more easily be memorized and recalled by associating the unfamiliar ones in each class, or those which young students neglect in their writing, with those which they repeatedly use. For instance, by associating *nevertheless*, *however*, and *yet* with *but*, the pupil may form the habit of varying the connectives which express contrast. In this way, too, a few offending *and*'s may occasionally give way to other copulative conjunctions.

Begin Here

EXERCISES

I. Write answers to the following questions:

Question: A sentence composed of two clauses connected by *when*, *as*, *if*, *although* or *because* belongs to what class?

Answer: *Subordinate*

Question: A sentence composed of two clauses connected by *and*, *but*, or *consequently* is what kind of sentence?

Answer: *Compound*

Question: A sentence consisting of three clauses, one of nating. It is coördinating when the clause following it is in the nature of an explanation; as,

"His notable little wife, too, had enough to do to attend to her house-keeping and manage her poultry; *for*, as she sagely observed, ducks and geese are foolish things and must be looked after, but girls can take care of themselves."

It is subordinating when it introduces a causal clause which is not added as mere explanation; as,

I did not oppose him, for I knew it would be useless.

which is introduced by *as*, and the other two connected by *therefore*, belongs to what class?

Answer:

NOTE TO TEACHER. — The teacher may make this exercise valuable by asking the questions rapidly and by varying the connectives suggested. For example, let the first connective given be coördinate, the second subordinate, the third coördinate, the fourth, fifth, and sixth subordinate.

II. Supply as many different coördinating connectives between the clauses in the following groups as you think could be properly used, and give reasons for connectives supplied.

Which of the connectives supplied in each sentence sounds best? In which of the sentences could subordinating connectives be used?

1. He was brave ~~—~~ ^{also} he was good.
 2. He was homely ~~—~~ ^{but} he was attractive.
 3. He neglected his work all year ~~—~~ ^{last year} at the end of the year he failed to make his grade.

4. He had been in poor health over a year ~~—~~ ^{last year} no one, not even his most intimate friend, knew that he was ill.

5. He was an efficient soldier ~~—~~ ^{also} he was made commander.

6. Poor Rip was at last reduced to despair ~~—~~ ^{also} his only alternative to escape from the labor of the farm and the clamor of his wife was to take his gun in hands and stroll away into the woods.

7. Rip was a simple, good-natured man ~~—~~ ^{also} he was an obedient, hen-pecked husband.

8. As we read from canto to canto, we are shocked at Mar-mion's guilt and crimes ~~—~~ ^{also} we do not wish him to be punished in the end.

9. Magua's cruelty through the whole story is revolting ~~—~~ ^{however} we feel that his horrible death is just.

VIII. Criticise the use of connectives in the following sentences. Which of them do not express the true relation

which exists between the clauses? Which of the coördinating ones do not connect elements of equal rank? In which sentences do you find prepositions incorrectly used as subordinating connectives?

1. The war was long and tedious and only a few lives were lost.

2. While this may be true, I shall investigate the matter further.

3. I asked him if he intended to go.

4. When I first entered the hall, I noticed the confusion and how each one conducted himself.

5. I told mother to continue her visit and that we were getting along well without her.

6. I did not like the idea of their going away a single bit, although they expected to return early; but I thought of all that might happen while they were gone.

7. The hardest thing I ever had to do and which has left the most vivid impression was to climb Pike's Peak.

8. It startled me; yet I did not get up to investigate and sat there trembling.

9. She lay there thinking it would soon be daylight, and she was surprised when she heard the clock strike twelve.

10. It seems like he buried his reason and religion in the grave of his children.

11. Hafed noticed people playing games and that the same person won every time.

12. We have run Magua down like a hound runs a deer.

13. He was not only mourned by me but by the whole nation.

14. I do not know if I can come or not.

15. The man was already disheartened; but to add to his sorrow his wife, whom he greatly loved, died in a few days after.

16. I am neither studying Greek nor Latin.

IV. 1. Write four compound sentences. Let the second statement in these sentences express, respectively, the ideas of addition, contrast, result, and reason given as explanation.

2. Write five complex sentences expressing, respectively, through the subordinate clauses, the ideas of cause, condition, concession, purpose, and result. (Pupil may refer to list of connectives.)

V. Combine the following statements with original clauses which will make the sentences compound. Combine them with original clauses which will make the sentences complex. Note carefully the relations expressed by the different connectives supplied. In which of the sentences are the ideas expressed in clauses equally emphasized?

1. The general might have been victorious.
2. His efforts were not duly appreciated.
3. They attracted our attention by a series of violent gestures.
4. Cæsar pursued the enemy for three days and nights.
5. Brown was considered the best man on the team.
6. We should be pleased to accept the invitation.
7. Washington found a deplorable condition of affairs in camp.
8. I shall refuse to accept the conditions.
9. The man is a good citizen.

ADVANTAGES OF THE COMPLEX AND COMPOUND SENTENCES

In the preceding discussion of different classes of sentences, and in the exercise based upon the discussion, we have viewed the simple, complex, and compound sentences from the standpoint of grammatical structure. We now recognize these different forms and know how to write

them. It remains for us to study them in their rhetorical aspect—to know why they exist and when to use them. A careful study of the following sentences will make clear the real advantages of the different forms:

Simple—Marmion departed from Norham Castle. The Abbess of St. Hilda, with her five nuns, was on her way to Lindisfarne. She was to act as one of the judges at the trial of Constance de Beverley.

Complex—At the same time that Marmion departed from Norham Castle, the Abbess of St. Hilda, with her five nuns, was on her way to Lindisfarne, where she was to act as one of the judges at the trial of Constance de Beverley.

Simple—Marmion was victorious in the combat. Marmion's victory was in vain. Lady Clare fled to the convent at Whitby in order to shun the hated match.

Compound—Marmion was victorious in the combat; but his victory was in vain, for Lady Clare fled to Whitby in order to shun the hated match.

In comparing these forms, we note, perhaps first of all, the “choppy” or primer effect produced by using the three simple sentences instead of the complex or the compound. We observe, furthermore, that in both series of simple sentences it has been left to us to supply the relation between the ideas expressed in them, while in the complex and in the compound the relation is clearly indicated. Again, a closer examination of both series of simple sentences will reveal the fact that only one important or telling point has been made in each series; in the first series, for instance, the important point made is, that the Abbess is going to Lindisfarne to judge Constance de Beverley; in the second series, that Marmion's victory was rendered

vain by the flight of Lady Clare. Now, since every sentence in a composition should count for something, since every sentence should make one important point, we can readily see why it is better to combine the first series of simple sentences into one complex, and the second series into one compound, sentence.

A simple sentence may, however, express a number of related ideas very effectively, as is illustrated by the following sentence from Irving's *Rip Van Winkle*:

"He saw at a distance the lordly Hudson, far, far below him, moving on its silent but majestic course, with the reflection of a purple cloud or the sail of a lagging bark here and there sleeping on its glassy bosom, and at last losing itself in the blue highlands."

All the subordinate ideas expressed in this sentence can be expressed clearly in phrases; furthermore, the necessary emphasis can be given by expressing them in phrases.

Often, however, phrases are not adequate to express our ideas clearly or to give those ideas necessary emphasis. Contemporaneous action, for instance, as expressed in the following "while" clause, can hardly be expressed in a phrase,

While I was doing the work assigned me, my friend was looking up references in the library.

Again, the idea of concession intended in the following sentence,

Having fought valiantly, the knight was overcome,
is made obscure by the use of the ambiguous participial phrase, "Having fought valiantly," instead of the clause "Although he fought valiantly," which is much clearer in meaning. Still again, contrast and conclusion cannot be

so effectively expressed in simple sentences as they can be in compound sentences. For instance, the contrast in the compound sentence,

The page was brave and fearless; the monk, cowardly and cringing,

is much more emphatic and effective than in the simple sentence,

The brave, fearless page was in contrast to the cowardly, cringing monk.

And the idea of consequence in the compound sentence,

His early years were spent in riot and dissipation; his old age was full of grief and pain,

is much more emphatic than in the simple sentence,

On account of dissipation in youth, his old age was full of grief and pain.

One more example will further illustrate the advantage of sentences constructed of independent clauses:

The sky was overcast with dull gray clouds; a cold damp wind was blowing, and the streets were covered with mud.

We readily see that the unified or master thought of this sentence is that of a disagreeable day. We see, too, that this thought cannot be so effectively expressed in a simple sentence. Or, should each of these clauses be set off as a separate sentence, it would be more difficult for us to see that the writer's purpose was to express the one thought of a disagreeable day; instead, we should feel that it was his intention to express three important thoughts: one about the sky, another about the wind, and another about the streets.

In addition to the other advantages which have been discussed, the use of the compound and complex forms does away with much obtrusive repetition and with monotonous sentence structure, as may be seen from the following illustration:

<i>Series of Simple Sentences.</i>	{	I entered the school building last Monday morning. I was surprised at the size of the building. I passed through the halls. I was surprised at the beauty of the halls.
--	---	---

Complex.—When I entered school last Monday morning I was surprised at the size of the building and at the beauty of the halls.

In summing up the advantages of complex and of compound sentences, we find that they bind our ideas into closer relation; give larger unity of thought; establish proper proportions; and dispense with obtrusive repetition and with monotonous sentence structure. Whenever, then, we have a number of closely related ideas which cannot be fully expressed in the simple sentence, and which are intended to bring out clearly one important point in a composition, we should use the compound or the complex sentence.

WHEN TO USE COMPOUND AND COMPLEX SENTENCES

Now the question arises: When shall we use the complex, and when the compound sentence? The comparative importance of the ideas to be expressed by means of clauses should, generally, determine whether the sentence is to be complex or compound; if the ideas are equally important, the sentence should be compound; if one idea is subordinate to the other, the sentence should be complex.

Generally speaking, subordinate ideas should be expressed in subordinate forms; principal ideas should be expressed in principal forms. For instance, if we wish to show relation between the two ideas expressed in the statements,

I was walking down Pennsylvania Avenue,
and

I witnessed an amusing incident,
we can see at once that the complex form would be better, because the ideas are not equally important. What I wish to tell is that

I witnessed an amusing incident.

The other clause is intended to express merely the time of the incident. On the other hand, if we wish to combine into one sentence the three statements,

Boys and girls, laughing and chattering, were passing through the halls,

The bells were ringing loudly,
and

Everywhere there was merry confusion,
we can readily see that the sentence should be compound, because the ideas expressed in the three statements are equally important; each clause helps equally to develop the idea of confusion.

here for sales
EXERCISES

gain I. Combine into simple, complex, or compound sentences the following groups of words. Before you make the combination, ask yourself the following questions: Which of the ideas in each series are important enough to be expressed in clauses? Which of the ideas to be expressed in clauses are equally important? Which are subordinate? Which of the

ideas are subordinate enough to be clearly expressed in phrases? What one important thought or what master idea is each series intended to express?

1. {
 - a. At last a Gaul drew near to one of the old men.
 - b. This Gaul was bolder than the rest.
 - c. The Gaul put forth his hand.
 - d. He gently stroked the old man's beard.
2. {
 - a. The Gauls came into his neighborhood.
 - b. Camillus did not plan how to escape them.
 - c. He tried rather to punish them for what they had done to Rome.
3. {
 - a. This messenger boldly traveled the greater part of the way to Rome by day.
 - b. He waited until night to draw near to the city.
4. {
 - a. At once Manlius snatched up his arms.
 - b. He shouted for his comrades to awake.
 - c. He rushed to the spot.
 - d. Here the first Gauls were just climbing over the walls of the citadel.
5. {
 - a. These grim figures hoisted the tea chests.
 - b. They broke them open.
 - c. They threw all the contents into the harbor.
6. {
 - a. Then this pair of little flycatchers did what I had never seen birds do before.
 - b. They pulled the nest to pieces and rebuilt it in a peach tree not many rods away.
 - c. In this peach tree a brood was successfully reared.
7. {
 - a. It was during the American war.
 - b. The leader of a little band of soldiers was giving orders to his followers.
 - c. The order concerned a heavy beam.
 - d. They were endeavoring to raise the beam to the top of some military work.

8. { a. The bird did not find his goods and chattels there as he had expected.
 b. He stormed around awhile.
 c. He abused everybody in general.
 d. He abused his neighbor in particular.
 e. He then went away as if to repair his loss.

9. { a. The view is superb.
 b. The ripe autumn landscape, cut through by the great placid river, rolls away to the east.
 c. In the extreme north the walls of the Kaatskills stand out clear and strong.
 d. In the south the mountains of the Highland bound the view.

10. { a. The travelers' garments are thickly bestrewn with dust.
 b. ~~Their~~ whiskers and hair look hoary.
 c. ~~Their~~ throats are choked with the dusty atmosphere, which they have left behind them.

- although* 11. { a. I was a little weary of the rough tramping. *and*
 b. It was necessary to be moving.
 c. ~~With wet clothes and the night air,~~ I was decidedly chilly.

- although* 12. { a. The Senators were selfish and short-sighted. *and*
 b. The rich men were greedy and corrupt.
 c. The common people were ready to support any one who would give them bread to eat and amuse them with circus races and wild beasts.

- up* 13. { a. Caesar found their vessels still at anchor there.
he began b. A battle followed.
and c. Caesar defeated and captured most of the men.
 d. He also recovered the money which he had paid them as a ransom. (Use not only — but also.)

II. *Account for the compound and the complex forms in the following sentences. Explain the relative importance of the clauses in each sentence. How would the relative importance of the ideas be affected by changing the compound sentences to complex? By changing the complex to compound? What is the master idea or important point in each sentence? Imitate in original sentences the forms studied in this exercise.*

1. The reflector lighted up the target beautifully, and I believe there was a better chance of hitting it than by daylight; for the only thing you could see was the target.—STOCKTON.

2. With a quiet disregard of other people's ideas about bow-shooting and of other people's opinions about himself, he persevered in a style of shooting which appeared absolutely absurd to any one who knew anything of the rules and methods of archery.—STOCKTON.

3. The bee is in the main an honest citizen; she prefers legitimate to illegitimate business; she is never an outlaw until her proper sources of supply fail; she will not touch honey as long as honey-yielding flowers can be found; she always prefers to go to the fountain head, and she dislikes to take her sweets at second hand.

4. The sharp touches of the chisel are gone from the rich tracery of the arches; the roses which adorned the keystones have lost their leafy beauty; everything bears marks of the gradual dilapidations of time, which yet has something pleasing in its very decay.—IRVING.

5. They linger about these as about the tombs of friends and companions; for indeed there is something of companionship between the author and the reader.—IRVING.

6. Other men are known to posterity only through the medium of history, which is continually growing faint and obscure; but intercourse between the author and his reader is ever new, active, and immediate.—IRVING.

7. He has lived for men more than for himself; he has sacrificed surrounding enjoyments and shut himself up from the delights of social life, that he might the more intimately commune with distant minds and distant ages.

8. It was, as I have said, a fine autumnal day; the sky was clear and serene, and nature wore that rich and golden livery which we always associate with the idea of abundance.

9. The fawn had taken his morning meal, and now lay curled up on a bed of moss, watching contentedly with his large, soft, brown eyes, every movement of his mother.

10. Then she told how Marmion had deserted her, how he had betrayed De Wilton, and how he had basely forced his attention upon Lady Clare.

11. We hold these truths to be self-evident: that all men are created equal; that they are endowed by their Creator with certain inalienable rights; that among these are life, liberty, and the pursuit of happiness.

12. Few men exhibit greater diversity, or, if we may so express it, greater antithesis of character than the native warrior of North America. — COOPER.

13. In war he is daring, boastful, cunning, ruthless, self-denying, and self-devoted; in peace he is just, generous, hospitable, revengeful, superstitious, modest, and commonly chaste.

14. Smiling bitterly at himself and her, he took the heavy key of the Province House, and delivering it into the old lady's hands, drew his cloak around him for departure.

15. The gold of its heavily wrought frame was tarnished, and its surface so blurred that the old woman's figure, whenever she paused before it, looked indistinct and ghostlike.

III. Vary the structure of the following sentences in as many ways as you can. Forms may be varied by reducing or expanding elements, or by rearranging them; for instance,

words may be expanded into phrases or clauses; clauses may be reduced to phrases or words; clauses following the main statement may be made introductory or parenthetical.

Imitate in sentences of your own the 1st, 3d, 4th, 7th, 9th, 10th, 11th.

1. Passing down the river, we came to a little town beautifully situated among hills.

2. The musician presented a long, uninteresting programme.

3. The Baron, though a small man, had a large soul, and it swelled with satisfaction at the consciousness of being the greatest man in the little world about him. — IRVING.

4. ~~When~~ the soldier had delivered the message which had been intrusted to him, ^{and then} he returned to his post, conscious of having rendered valuable service to his beloved country.

5. He even suffered their hands to meet without betraying the least emotion.

6. Heyward prepared to comply, though with strong disgust at the nature of the office he was compelled to execute.

7. Looking upward, he found that the thin fleecy clouds, which evening had painted on the blue sky, were already losing their faintest tints of rose color. — COOPER.

8. The party was soon reunited, and another consultation was held between the scout and his new comrades, during which Alice and Cora had a little leisure to observe their situation more minutely. — COOPER.

9. Many and strange were the fables which the gossips whispered about her, in all the chimney corners of the town.

10. She turned the key, withdrew it from the lock, unlocked the door, and stepped across the threshold. — HAWTHORNE.

11. Proscribed, excluded from mercy, the monarch's most dreaded and hated foe, this New England merchant had stood triumphantly against a kingdom's strength. — HAWTHORNE.

12. I saw, when I turned to fasten the gate, that the men, previously seated on the lawn, had withdrawn to the porch.

INCORRECT USES OF COMPLEX AND COMPOUND SENTENCES

Inexperienced writers, who are not familiar with the underlying principles of the structure of complex and compound sentences, are apt to use these forms indiscriminately, writing the compound sentence to express ideas not equally important, and the complex to express ideas of the same rank. For instance, the use of the compound form,

Football is my favorite game, and this is the way it is played, is faulty, because the idea, "Football is my favorite game," is not so important as the idea that it is played in a certain way. Again, the use of the complex sentence,

We can readily see Addison's skill as a describer, because in a few strokes he has portrayed for us a character at once peculiar, pleasing, and congenial to our taste,

is faulty, because the idea expressed in the subordinate causal clause is not really subordinate to the idea expressed in the first clause. The last clause is not a real causal clause, but an additional clause, the purpose of which is to explain more fully the general statement, that Addison is a skillful describer. Hence, the first sentence,

Football is my favorite game, and this is the way it is played, should be changed to the complex,

Football, which is my favorite game, is played as follows:
and the second sentence,

We can readily see Addison's skill as a describer, because in a few strokes he has portrayed us a character at once peculiar, pleasing, and congenial to our taste,
should read,

We can readily see Addison's skill as a describer; in a few strokes he has portrayed us a character at once peculiar, pleasing, and congenial to our taste.

Other instances of faulty complex and compound sentences are those in which the main ideas are made obscure by the introduction of unrelated ideas. This error most often occurs in loose sentences; that is, in sentences in which the sense is complete before the end of the sentence is reached. In sentences of this kind, the tendency is to lose sight of the important point of the sentence, and to ramble away from that point. For instance, note the following complex sentence:

The Abbess was going to Lindisfarne to act as a judge at the trial of Constance de Beverley, who was accused of attempting the life of Lady Clare, who had become a nun in order to escape marriage with Marmion, whom she hated because he had fought in combat with De Wilton, her lover.

Now the structure here is faulty. By the time we reach the end of the sentence, we have, on account of unrelated ideas, lost sight of the writer's original intention, namely, to tell us that the Abbess was going to Lindisfarne to try Constance de Beverley for the attempted murder of Lady Clare.

In the compound sentence, which by its very nature is loose, this tendency to get away from the real point of the sentence is even greater. The convenient, but much abused, *and*, *but*, and *so* often serve to bind into sentences a large number of clauses, some of which are not related to the one thought, the master thought, which the sentence is intended to express. Many compositions written by first-year high school pupils contain such compound sentences as the following :

He intended to make his way through to Richmond; so he made arrangements with the engineer to give him some employment, but the engineer did not keep his promise; so the boy was compelled to walk, and by doing this he was delayed several days on his trip; therefore he lost a good position which had been offered him, and he had to return home.

A study of this sentence shows two reasons why its structure is faulty. *First*, the sentence makes two important points: one, that a boy who intended to ride to Richmond, by working his way through, was compelled to walk because the engineer failed to keep his promise; the other, that, on account of the delay occasioned by having to walk, the boy lost a good position and was compelled to return home. *Second*, some of the ideas expressed in independent clauses are subordinate enough for dependent clauses or phrases. It would be better, then, to construct from the elements used in the one compound sentence, two complex-compound sentences. The first sentence might read,

He intended to work his way through to Richmond; but as the engineer with whom he had arranged for employment did not keep his promise, he was compelled to walk.

The second,

Being thus delayed on his trip, he lost a good position which had been offered him, and he was forced to return home.

Another ineffective complex sentence is one in which, through the omission of a proper connective, a subordinate clause is made to appear as a statement. For example, in the sentence,

Bridget said that she needed sugar, and she could not wash the clothes without soap,

the last clause, because of the omission of the subordinating connective *that*, seems to be an independent clause which bears no relation to the rest of the sentence. By supplying the connective *that* before the last clause, as

Bridget said that she needed sugar, and that the clothes could not be washed without soap,

we can see that the second clause is a subordinate clause used, like the first subordinate clause, as the object of the verb *said*; and, furthermore, that it expresses an idea similar to that expressed in the first subordinate clause; namely, that Bridget needed soap (as well as sugar).

Still another faulty complex sentence is one in which a dependent clause is incorrectly united by a coördinating connective with another element of unequal rank. For instance, *and* and *but* are frequently used before a *who*, *which*, or *that* clause when there is no preceding *who*, *which*, or *that* clause to justify the use of the coördinating connective; as,

A boy of conscientious principles, *and who* wishes to do the right thing, will never resort to underhand methods,
for

A boy *who* is conscientious and *who* wishes to do the right thing will never resort to underhand methods.

In writing complex and compound sentences the writer should keep in mind three important principles: first, every sentence is intended to express one and only one important thought, and nothing must be introduced into the sentence that will render that *one* thought obscure; second, the relative importance of the ideas of the sentence must be shown by expressing subordinate ideas in subordinate forms, and principal ideas in prin-

cipal forms; third, connectives must be used grammatically and coherently.

St. James for June
EXERCISES

I. *Criticise the complex and the compound sentences in the following exercise. Which of the compound sentences should be made complex, or partly so? Which of them should be made simple? Which of the complex sentences should be made compound? In which is it difficult to determine the one point which the sentence is intended to make? In which do you find two distinct points?*

1. One day some men were working with the telephone wires in our house, and one young man in an unguarded moment touched a live wire; this resulted in his death.

2. I started into high school last Monday and I had no idea of what it was like.

3. Some were straggling along and looking very much bewildered and lost, and they were apparently amazed at the large number of students in the halls.

4. It is the beginning of a new term and I am anxious to turn over a new leaf.

5. The maid immediately gave them some medicine, and she thought it would relieve them; but after an hour or so, they grew worse.

6. At the appointed time my first recitation began, and the idea of calling it English was quite novel to me.

7. I received an invitation to the reception; but the weather was cold and disagreeable, so I did not go; but I sent my regrets.

8. One day last summer, when I was visiting my grandmother, who lives in the country, I had an exciting experience with a young colt, which my grandfather had bought of one of his neighbors, who told my grandfather when he bought the colt that it was a little fractious sometimes.

9. Honey is too rank and pungent to the modern taste, because it soon cloy upon the palate.

10. He is a wonderful musician, because he even surpasses Mozart.

11. The one was the shameless tool of bosses, while the other was the fearless representative of the people.

12. I like the study of Latin better than the study of English, because in English we have to write compositions, a thing which I have hated to do ever since I attended a private school, to which my parents sent me because I was not strong enough to attend the public schools.

13. When I entered high school, I supposed that the pupils would be unsociable and the teachers would not direct me to my classes.

14. He declared that he would not support the measure and there was no precedent for such a measure.

15. Rip observed that they were playing at ninepins, and, in the intervals of the game, they partook freely of the liquor.

16. Rhetoric, a subject most distasteful to me, and which I have despised, constitutes a large part of the first-year English course.

17. A boy preparing for active business life, and who wishes to succeed, must learn to be prompt and accurate.

18. He noticed some gambling and that others were singing and dancing.

19. I imagined him very stern and one who would give hard lessons.

20. I soon became accustomed to the different bells and the confusion in the halls, and my fright lessened and I felt more at ease.

II. *Expand the following statements into compound sentences by adding other statements expressing related ideas. Use the semicolon between statements not connected by and.*

1. It was a fine autumnal day.

(Add three particular statements which will prove the general statement.)

2. The room was disagreeable.

(Expand in the same way.)

3. Three traits stand out prominently in the character of the American Indian.

(Add one statement of explanation.)

4. James was an ideal member of the school.

(Add one explanatory statement.)

5. Roosevelt is not a mere politician.

(Add one balancing or contrasting statement.)

6. He is a thorough coward.

(Add particular statement to prove the general statement.)

7. The Japanese are a wonderful people.

(Add a general statement of the same nature, but more emphatic.)

8. I do not ask for mercy.

(Add one similar statement for emphasis, and one balancing or contrasting statement at the end.)

III. *Expand the following statements into complex sentences, by introducing as many phrases and dependent clauses as may be used without obscuring the main point made in the original statement.*

1. The general at last won the victory.

2. I determined to go abroad for the purpose of studying art.

3. The gold medal was awarded to a young girl.

4. The mayor failed to keep his pledges to the people.

5. A beautiful stream added much to this charming spot.

6. Napoleon died a prisoner on the island of St. Helena.

ARRANGEMENT OF ELEMENTS IN THE SENTENCE

In the preceding discussion of the sentence we have learned that it is necessary to keep in mind the relative

importance of the ideas in a sentence. We have learned that subordinate ideas must generally be expressed in subordinate forms; that principal ideas must be expressed in independent clauses or statements. The practice of this rule, however, is not always sufficient to insure effective sentences. We may use phrases and dependent clauses to express subordinate ideas, and independent clauses to express our most important ideas, and still fail to make our thought clear. This we can accomplish by remembering that the important idea should occupy an important place in the sentence. So the idea which we wish to emphasize most should usually come last in the sentence; the idea next in importance should come first; and the ideas which are not intended to be emphasized should be used in the middle of the sentence. For example, the following sentence is ineffective, because the writer has incorrectly given emphasis to the subordinate idea by reserving it for the last part of the sentence:

I departed for home with a vague idea of what was expected in the following recitation, after choosing a guide to direct me through the halls the following morning.

The sentence should read:

After choosing a guide to direct me through the halls the following morning, I departed for home with a vague idea of what was expected in the following recitation.

Another example will still further illustrate the importance of arrangement:

Many sinful plans may enter his mind and he may injure his persecutors, forgetful of consequences.

In this sentence, the most important idea, that "he may injure his persecutors," is deprived of its proper emphasis

by the writer's placing the very subordinate idea, "forgetful of consequences," at the end of the sentence. The sentence should read:

Many sinful plans may enter his mind, and, forgetful of consequences, he may injure his persecutors.

Further, a wise arrangement of elements in the sentence not only gives to the sentence its correct emphasis, but it makes unmistakably clear the relation of the parts of the sentence. Some of the most absurd errors in sentence structure arise from an unskillful arrangement of elements. For example, the sentences:

I saw the bust of Sir Walter Scott entering Westminster Abbey.

The marron grows in France, which is a chestnut, are absurdly incoherent. In the first sentence, the phrase, "entering Westminster Abbey," seems to modify the word "bust," whereas it really modifies the subject "I"; in the second, the clause, "which is a chestnut," seems to modify the word "France," whereas it really modifies the subject "marron." Thus we get from the first sentence the absurd idea that Sir Walter Scott's bust was entering the Abbey, and from the second, that France is a chestnut. We say that these sentences are incoherent, because the elements in them are so arranged that the relation between the parts is not clear.

Effective expression of thought, then, depends not only upon a skillful use of the different sentence forms, but also upon a judicious arrangement of the parts.

EXERCISE

Criticise the arrangement of the parts in the following sentences. In which sentences is the meaning obscured by an

unskillful arrangement of elements? In which is the relation between the parts ambiguous?

1. I realize how cowardly and cruel I have been, when I think of my broken vows.

2. I cannot realize that you are to suffer death, so young and fair.

3. I received your letter, but am sorry to say that I cannot come to your rescue, on account of war.

4. At last I found my recitation room, strolling around like a lost chicken.

5. One Saturday afternoon I persuaded my mother to let me go to market, as she was not feeling well.

6. He never did a bit of work about the house, in spite of his wife's scoldings.

7. Constance was sentenced to be entombed alive by the abbot.

8. I thought I saw the chair rock when I turned my head.

9. The statues which I saw in the halls of great men impressed me.

10. And we all had to take our cloaks to the proper room, to a chorus of giggles.

11. The entombed miners were at last found after a prolonged and anxious search.

12. The early Puritans laid well the foundations of our government, though they were harsh and narrow-minded.

13. The butterfly flew down from his head and fell upon the floor, as the doctor spoke.

14. His garb was of an antique fashion, like that of his predecessors.

15. Colonel Joliffe raised himself to the full height of his aged form, and smiled sternly on the British general, as the deep boom of the cannon smote upon his ear.

LOOSE AND PERIODIC SENTENCES

In connection with the study of arrangement of parts of sentences, we should observe two kinds of sentences in

which arrangement is an important factor; namely, the loose and the periodic sentence. A loose sentence is grammatically complete at one or more points before the end of the sentence; as,

To be sure I had only recently eaten a hearty luncheon; but the pangs of hunger got hold on me, when I thought that I should have no supper, no breakfast; and as the procession of unattainable meals stretched before me, I grew hungrier and hungrier. — WARNER.

A periodic sentence is not grammatically complete before the end of the sentence; as,

“One fine autumnal afternoon, Rip Van Winkle, in order to escape the scolding tongue of his wife, and, at the same time, to indulge his taste for hunting, seeks one of the highest peaks of the Kaatskill Mountains.”

Examining this sentence carefully, we see that the suspended sense is due to the position before the predicate verb *seeks*, of the phrases, “One fine autumnal afternoon,” “in order to escape the scolding tongue of his wife,” and “at the same time to indulge his taste for hunting.” We say these phrases are in periodic position because they are so arranged in the sentence as to keep the meaning incomplete. If we place them after the predicate, in loose position, the sentence then becomes loose; the phrases no longer keep the meaning incomplete; as,

Rip Van Winkle seeks one of the highest peaks of the Kaatskill Mountains, one afternoon, in order to escape the scolding tongue of his wife, and at the same time to indulge his taste for hunting.

In a composite sentence some of the phrases and clauses are arranged in periodic position, and others in loose position. Though such a sentence taken as a whole is loose,

some of its members are periodic. The following compound sentence, for instance, is composite; each member of the sentence contains one clause arranged in periodic position:

When he mentioned the taunts of the women, they dropped their heads in shame; but when he pointed out their means of revenge, he struck a chord which never fails to thrill in the breast of an Indian.

EXERCISE

Classify the following sentences into loose, periodic, and composite sentences. In which of the sentences do you grasp the thought most readily as you read along? Which of them are least formal? In which does the significant point of the sentence stand out most clearly and emphatically? ~~Which of the loose sentences could be changed to periodic or composite sentences with good effect? Which of the periodic could be changed into effective loose or composite sentences?~~

1. His proposal was received with acclamation, and executed with the swiftness of thought.

2. He now spoke eloquently of the wives and children of the slain; of their destitution; of their misery, both physical and moral; and, at last, of their unavenged wrongs. — COOPER.

3. Such memorials of the passage and struggles of men are yet frequent throughout the broad barrier of wilderness which once separated the provinces. — COOPER.

4. The gray light, the gloomy little area of dark grass surrounded by its border of brush, beyond which the pines rose in breathing silence, apparently into the very clouds, and the deathlike stillness of the vast forest, were all in perfect unison. — COOPER.

5. By the spring, and in the wood, and on the hill, and through the village, I sought her. — HAWTHORNE.

6. If the truth must be told, the life of the aged loyalist has been of such a scrambling and unsettled character — he has had so little choice of friends and been so often destitute of any, that I doubt whether he would refuse a cup of kindness with either Oliver Cromwell or John Hancock. — HAWTHORNE.

7. But on the Sabbath eve, when her mother had gone early to bed, and her gentle sister had smiled and left us, as we sat alone by the quiet hearth, it was her turn to make me feel that here was a deeper poetry. — HAWTHORNE.

8. Like my brother fisherman, I grew into the belief that all human erudition [learning] was collected in our pedagogue, whose green spectacles and solemn phiz, as he passed to his schoolhouse amid a waste of sand, might have gained him a diploma from any college in New England. — HAWTHORNE.

9. In chaste and warm affections, humble wishes and honest toil for some useful end, there is health for the mind and quiet for the heart, the prospect of a happy life and the fairest hope of heaven. — HAWTHORNE.

10. Every breeze wafts intelligence from country to country; every wave rolls it; all give it forth, and all in return receive it. — WEBSTER.

11. Meantime the drops patter thicker on the leaves overhead, and the leaves, in turn, pass the water down to the table; the sky darkens; the wind rises; there is a kind of shiver in the woods; and we scud away in the shanty, taking the remains of our supper, and eating it as best we can.

12. A spring, which many long years before had induced the natives to select the place for their temporary fortifications, was soon cleared of leaves, and a fountain of crystal gushed from the bed diffusing its waters over the verdant hillock. — COOPER.

13. A final meeting to perfect plans will be held Thursday evening, when the campers will eat supper together at the Walker Building on State Street.

ADVANTAGES AND DISADVANTAGES OF THE
LOOSE AND OF THE PERIODIC SENTENCE

The loose sentence has certain advantages which cause it to be preferred by the majority of our best writers, especially of the narrative and descriptive writers. An examination of the loose sentences in the preceding exercise will make clear the reasons for this preference. In the first place, the structure of the loose sentence enables the reader to grasp readily the meaning of the sentence. He does not need to hold in mind, at one time, all the parts of the sentence in order to get the main idea; hence he is relieved from the strain of the periodic structure. Again, the loose sentence, like conversation, is informal, and is happily adapted to all kinds of informal discourse.

With these advantages, however, comes one temptation in the use of the loose sentence; namely, the introduction into the sentence, after it is complete, of ideas which are irrelevant to the main idea. Unless the writer keeps well in mind the real point which he wishes to make, his loose sentence will become slipshod and slovenly, and will express more than one thought. Note on page 108 the examples given under the heading, "Incorrect Uses of Compound and Complex Sentences." These sentences are disagreeably loose because the writer has lost sight of his purpose in the sentences and has introduced irrelevant ideas. The task, then, of an inexperienced writer is to prevent his loose sentence from becoming rambling and ineffective.

As an examination of the periodic sentences in the exercise on page 119 will show, the periodic sentence possesses advantages which commend it to inexperienced writers.

In the periodic sentence, the writer must keep in mind the significant point which he wishes his sentence to make; he must not get away from that point. Such a sentence can scarcely be vague and slovenly. Suspense, too, essential to interest in the whole composition, has its value in the single sentence, and becomes a source of pleasure to the reader.

On the other hand, the periodic sentence has some disadvantages. Although, by reason of its dignity, it is adapted to grave and formal discourse, it is often too stilted for the writing of young students; it lacks the easy conversational charm of the loose sentence. Again, since the subordinate parts of the sentence must precede the expression of the main idea, the ending of the sentence without the relief of the balancing phrase or clause is likely to be abrupt. Still again, the periodic sentence may prolong the element of suspense beyond the limit of pleasure.

But these disadvantages do not overbalance the dangers of the loose sentence with its tendency to a lack of unity. Young writers may profitably make frequent use of sentences which have periodic structure. We do not wish to imply that all of their sentences should be periodic. For the sake of variety it is well to use the three kinds of sentences. The essential thing is to express most effectively what we wish to say; the nature of the ideas must determine whether the sentence is to be periodic or loose, or partly periodic and partly loose.

EXERCISES

I. *In the following exercise criticise the loose and periodic sentences which are incorrect. Which of the loose sentences lack unity of thought? In which of the sentences is the main*

idea obscured by the loose position of phrases and clauses? Which of the loose sentences should be made periodic, or partly so? In which of the periodic sentences is the suspense prolonged beyond the limit of pleasure? In which of the periodic sentences is the ending abrupt? Suggest any corrections that will improve the following sentences:

1. This is a well-known city, and many people come here to develop their talents, and we get the benefit of their work.

2. This incident started no train of thought in my mind; in fact, it made no impression whatever upon me; and how surprised I was upon searching in my memory for a composition subject to find that very incident, which I thought I had forgotten.

3. The poor dog is better off, for it was a stray dog with no friends, and now its miseries are over; but last night, as I was coming home from church, I noticed the badly mangled body of the dog lying on the track, and I wondered why the city authorities did not have it removed.

4. There is no cause whatever for hard feeling on our part if the Manual Training High School wins some games from us; for one side cannot expect to win all the time; so I think it would be a good plan for us to cheer our rival school, as it would give them encouragement and they in their turn would cheer us.

5. Around the walls several oaken bookcases, the lower shelves of which were filled with rows of gigantic folios and black letter quartos, stood.

6. The people could discern the stately figure of Lady Eleanor, through the large glass windows of the coach, as it rolled along.

7. Outside the house the sound of music apparently proceeding from a full band of military instruments stationed in the street, and playing not such a festal strain as was suited to the occasion, but a slow funeral march, was heard.

8. Mistress Dudley at last became an object of pity and fear, through such legends as these, together with the singularity of her isolated existence.

9. She appears to have grown partially crazed, living so continually in her own circle of ideas and never regulating her mind by a proper reference to present things.

10. Unlike its ordinary course, the disease, selecting its victims from among the proud, the well born, and the haughty, and lying down with the slumberers in silken beds, spread among the wealthy.

11. At last they reached this important decision, after many days of conference.

12. In this particular theme, I attempted to describe an old colonial house which I thought I could clearly picture because I had visited it last summer when I was traveling through New England with Mr. and Mrs. Brown who had kindly consented to act as my chaperon because of their friendship for my parents.

VI. Combine the following phrases and clauses with the statements which they modify, placing them in loose or in periodic position. Give reasons for arrangement used.

1. An organ came into the street below.

(a) While I was at work.

(b) One day.

(c) Playing the serenade from *Trovatore*.

2. I told to my wife the story of Barbel.

(a) When I reached home.

(b) Who listened with eager attention.

3. I adopted literature as a profession and I found myself in possession of a fair literary practice.

(a) When I was a young man.

(b) Having passed through the preparatory grades.

(c) After a good many years of hard and often unremunerative work.

4. I encountered the young fellow.
 - (a) After I had begun my nocturnal rounds.
 - (b) On the third or fourth night.
 - (c) On a path not far from the house.
 - (d) Who had given us so much trouble.
5. He turned to bow to the king.
 - (a) As the youth entered the arena.
 - (b) As the custom was.
 - (c) Although he did not think of that royal personage at all.
6. We found a pleasant ledge, and we had an admirable outlook over the sea.
 - (a) Although the view was cut off in the direction of the town.
 - (b) On which we could see the sails of a little boat.
 - (c) In the far distance.
7. The white drapery of a lady's robe was seen.
 - (a) Partly shrouded in the thick folds of one of the window curtains.
 - (b) Which fell from the ceiling to the floor.
8. Perhaps we may venture to divide the important stories into three classes.
 - (a) According to their dominant motive.
9. We feel little disgust or sympathy with his characters.
 - (a) No matter what atrocities they commit or what agonies they suffer.
10. Yet the motive is saved by the cunning of the artist from being repulsive or ridiculous.
 - (a) Grewsome as it is.
 - (b) With unerring skill.

CHAPTER IV

RHETORICAL ESSENTIALS OF THE SENTENCE

THE three essentials of an effective sentence, as we have already learned, are these: (1) it must express one and only one important thought; (2) the grammatical relations between its parts must be clear; and (3) the words, phrases, and clauses must be so arranged that the comparative importance of the ideas will be evident. When a sentence fulfills the first requirement, it has *unity*; when it fulfills the second requirement, it has *coherence*; and when it fulfills the third requirement, it has *emphasis*. The three essentials of an effective sentence, then, are unity, coherence, and emphasis.

UNITY IN THE SENTENCE

A sentence is said to have unity when it expresses one and only one complete thought.

There should be in every sentence one idea to which all other ideas in the sentence are subordinate. This important idea, which the whole sentence is intended to develop, may well be called the master idea. The other ideas in the sentence may appropriately be called serving ideas. Whenever the master idea in a sentence stands out clearly from the serving ideas, which develop it, the sentence has unity.

Let us test the unity of the following sentences by noting whether or not they have master ideas which stand out from the serving ideas:

1. Yet Pope, vindictive and spiteful as he seems, loved his mother with a touching and beautiful devotion; crippled as he was, he had the heart of a soldier.

In the first clause of this sentence, we get the idea that Pope, in spite of moral defects, was affectionate and loyal to his mother; in the second clause, we get the idea that, in spite of physical weakness, he was brave and courageous. In the whole sentence we get the larger idea that Pope, in spite of moral and physical defects, had some redeeming traits of character. The ideas in the separate clauses of the sentence may be called serving ideas, because they work together to give us a larger thought or a master idea, which is not found in full in either clause.

2. Everything was in a state of confusion: children were screaming; women were fainting from terror; and men were running to and fro trying to give assistance to the wounded.

In this sentence the master idea of confusion is developed by means of four clauses. In no one clause do you get a clear notion of the confusion which the whole sentence brings vividly before you.

3. They first attempted to bribe him; then they tried to intimidate him, but the soldier stood firm in his loyalty to his country.

The master idea, that the soldier's integrity was incorruptible, is developed through the serving ideas expressed in the separate clauses, in no one of which is the master idea fully expressed.

4. He who conquers his own spirit is greater than he who taketh a city.

The master idea in this sentence is, that spiritual conquest is greater than military conquest.

These sentences, then, have unity, because each sentence has a master idea which stands out more prominently than the ideas which help to develop it.

Often, however, sentences are so constructed that either they have no master ideas, or, if they have, the master ideas do not stand out clearly from the subordinate ideas which are intended to develop them.

Just how unity is violated in these respects will be discussed in the following sections.

Lack of Unity due to Partial or Unrelated Ideas.—In the making of a paragraph, every sentence should form a distinct step or develop one master idea. This is often a grievous task for the young writer. He is likely to fall into error by writing three or more sentences to express only one important idea or, just as often, he may try to make one sentence hold three or more unrelated ideas. His care in revision will soon show him that both are serious violations of the unity of the paragraph. In the following sentences, the pupil will observe both kinds of violations:

1. Night came on. The magi sought shelter with the peasants in the valley below. The peasants were a hospitable people.

Now since these three statements make only one important point, namely, that "the magi sought rest and shelter with the hospitable peasants in the valley," we can readily see how the use of the three sentences violates the law of unity, and we can understand why the one sentence,

As night came on, the magi sought rest and shelter with the hospitable people in the valley below,
is better than the three statements.

2. When we studied "Sigurd the Volsung," I thought that it was the finest piece of literature in the 11B English course; but now that we are studying "Coriolanus," I have decided that Shakespeare is a greater writer than Morris; yet I do not like the character of Coriolanus because he betrayed Rome to the Volscians, and I was really glad when he was killed by Aufidius and his conspirators, although I felt sorry for his mother; for I think that she truly loved Rome.

The lack of unity in this sentence is due to the expression in the one sentence of the three unrelated ideas: (1) that the writer likes Shakspeare better than he likes Morris; (2) that he disapproves of the treachery of Coriolanus; and (3) that he feels sympathy for the mother of Coriolanus. Now each of these ideas has been so developed as to make it a unit of thought in the paragraph — each is important enough to demand for its expression a separate sentence.

The unified sentence is the development of an idea important enough to be a unit of thought in the paragraph; it is not the expression of a small portion of a thought or of several unrelated ideas.

Lack of Unity due to Unskillful Use of the Compound Sentence. — The compound sentence assumes that the ideas of the independent clauses are equally important — that all the clauses have equal value in the development of the sentence. A compound sentence constructed in accordance with this principle has unity. For instance, in the balanced sentence,¹

¹ A balanced sentence consists of two statements opposed in meaning. It is generally used, without a connective, to express sharp contrast; as, Optimism brings joy; pessimism, pain.

Labor brings pleasure ; idleness brings pain,

the clauses are of equal value in the expression of the one thought, that labor is unlike idleness, bringing pleasure instead of pain. Again, in the following compound sentence,

The fields were plundered ; the houses were sacked ; and the women and children were cruelly murdered,

it will be seen that all the clauses contribute equally to the development of the idea of ruin and destruction. Whenever, then, a compound sentence is so constructed that all of its clauses express ideas of equal rank in the development of the central thought of the sentence, it has unity.

Often, however, the compound sentence violates the principle of unity. When all the developing ideas in a sentence, regardless of their importance, are expressed in independent clauses, the central idea of the sentence is likely to be obscured. Again, when an idea which is subordinate to the central thought of the sentence is expressed in an independent clause, it often seems not to be related at all to the rest of the sentence. In the sentence,

I came home from school, and I found, to my sorrow, that mother was ill,

the thought of "coming home from school" seems wholly unrelated to the thought of "finding my mother ill." Changing the first clause, which stands for the subordinate idea of time, to "When I came home from school," we see the comparative importance of the two ideas and their real relation to each other. The complex form,

When I came home from school, I found, to my sorrow, that my mother was ill,

by subordinating the thought of "coming home from school" to the more important thought of "finding my mother ill," makes the central idea duly prominent and gives the sentence unity.

The compound sentence has unity when its clauses balance each other or when they enforce each other by expressing similar ideas. It lacks unity when its clauses express ideas of unequal rank, or unrelated ideas.

NOTE.—The grammatical forms of sentence most favorable to the securing of unity are the simple sentence with its participial, prepositional, or infinitive phrases, and the complex sentence with its dependent clauses. The rhetorical form most favorable to unity is the periodic sentence. For a discussion of the advantages of these forms, refer to the preceding chapter.

Lack of Unity due to a Change of Subjects.—The subject of the first clause of a compound or of a complex sentence is often the unifying part of the sentence; it suggests the point of view in the whole sentence. In this case the subject of the first clause should, for the sake of unity, be retained in the second clause. In the sentence,

Webster was a powerful speaker; his listeners were always held spellbound by his eloquence,

the point of view in the whole sentence is Webster, and the purpose of both clauses is to express an attribute—eloquence—belonging to Webster. The point of view in the second clause is, in the mind of the writer, really the same as his point of view in the first clause. The reader, however, loses the thought of eloquence as belonging to Webster and goes to the thought of eloquence as it affected Webster's listeners. So the writer has failed in his purpose and has committed a violation of unity. For the sake of unity, then, the sentence should read,

Webster was a powerful speaker; he never failed to hold his audience spellbound by his eloquence.

How to secure Unity.—It will be helpful to the pupil to keep in mind the following principles:

1. The sentence, whether long or short, must make a distinct step in the paragraph.
2. It must not express unrelated ideas.
3. It must make the central idea prominent.
4. Whether complex or compound, it should retain the subject of the first clause in the other clauses, unless there is a change in the speaker's or writer's point of view.

EXERCISES

1. *In the following selection from Irving's "Conquest of Granada," each group of statements makes one important point in the paragraph. Combine the sentences of each group into one sentence. Before making the combination, decide what point the sentence is intended to make; then construct the sentence in such a way as to make the central idea prominent.*

1. King Ferdinand rode about. He was attended by a small body of cavaliers and cuirassiers. He was appointing the various stations of the camp.

2. He directed a body of soldiers to possess themselves of an important height. The soldiers were to act as an advanced guard. The height overlooked the city. He retired to a tent to take refreshment.

3. At the table he was startled by an uproar. He looked forth. He beheld his soldiers fleeing before a superior force of the enemy.

4. The king had no other armor but a cuirass. He seized a lance, however. He sprang upon his horse. He galloped to

protect the fugitives. He was followed by a handful of his knights and cuirassiers.

5. The soldiers saw the king hastening to their aid. They turned upon their pursuers.

6. Ferdinand grew eager. He threw himself into the midst of the foe. He sought to draw his sword. The sword hung at his saddle bow. He sought in vain.

7. Never had he been exposed to such peril. He was surrounded by the enemy without a weapon wherewith to defend himself.

1 II. *Test the unity in the following sentences. Explain each violation. In which is the lack of unity due to the expression of more than one thought? In which is it due to the failure to set forth the comparative importance of the ideas expressed? In which is it due to a change of subjects in the clauses, where there is no change in the point of view in the mind of the writer?*

1. Maggie turned for my inspection, and, with the color flaming in her cheeks, she looked like one of her ancestors from the Emerald Isle.

2. We entered the class room and were surprised to find a substitute in the place of the regular teacher.

3. The little woman had a kind face, and as she seemed to be in distress, I felt sorry for her.

4. My general object in school work is to study hard so that I may become an electrical engineer like Mr. Edison who has recently invented a device for cheapening the construction of cement houses which can be used by workingmen here in America where laborers are better housed and fed and where sanitary conditions are much better than they were in Shakspeare's day.

5. Carlyle next shows how these child-men in their wonder worshiped everything about them, and is not worship transcendent wonder?

⑥. He thinks that the great event of an epoch is the arrival of the thinker, and by reading the biographies of these thinkers we learn the history of the world; for every time a thinker expresses himself, he spreads a shadow of his own likeness over sections of the world's history.

⑦. Being only a girl, I have not had all the dreams of fame that boys seem to experience; but when younger I was quite a tomboy and I confess that I had several boyish ambitions; of course not that of being a pirate or an Indian—I never took to that—but I wanted to run away and become a gypsy; but my mirror told me that the sun would make my complexion brown, so I abandoned this idea.

⑧. My favorite subjects in the grades were German and history; I now like English and algebra best; but I do not enjoy the study of Latin, for I can see no practical value in it.

⑨. It was on a midsummer's day, and I was walking leisurely down one of the principal streets of Jamestown, Virginia.

⑩. Passers-by were bundled up tight; the women's furs were fastened high about their throats; men wore ear muffs and gloves; and even the children were running to get out of the cold.

⑪. At this moment I discovered that my rain coat was becoming quite damp, and looking up, I caught the welcome sign of an inn, to which I gladly made my way.

12. Holmes has written many interesting poems, and their beauty is due to their originality and delicate humor.

⑬. Holmes is ever finding a new way to say a thing; this alone is enough to make his writing enjoyable; and in the end the reader generally agrees with him—at least I found myself doing so whenever I sifted his statements.

⑭. Although he believed that the Indians were going to kill him by some horrible method, Uncas showed not the slightest fear; and revenge being all the people wanted, Uncas thought his life would save the rest of the people.

15. Yesterday afternoon we attended a reception given by Miss Brannon, whose father has returned to Washington after a week's visit.

16. I am a great lover of music; but I did not care for it at all formerly; this distaste was due to a lack of cultivation.

17. Every one is surprised at the marriage of Theodore Watts-Dunton, who has made his home for many years with Swinburne, the great English poet.

18. Lowell's *Commemoration Ode* was read before the Harvard students who had returned from the Civil War; in many respects it is his greatest poem.

19. We can easily trace Browning's influence in the early writings of William Morris, the poet, artist, craftsman, and socialist, who urged his followers to bring art into the lives of the poorest people, and then proceeded himself to manufacture paper, tapestries, and furniture which only the rich could buy.

20. The Civic Improvement Society is taking every measure possible to save Niagara Falls from the jaws of commercial greed; this same spirit of greed Roosevelt is trying to check by advising in his message to Congress a supervisory federal control over the railroad and insurance companies.

21. Carlyle chooses interesting subjects for his lectures, and they are treated with perfect mastery of style.

22. As we came into the harbor, the headlands of Ireland met our view for the first time.

23. John wished to attend the game, but could not do so on account of a severe cold; however, he is better now.

24. The water-fowl patiently pursued its journey, and finally its destination was reached in safety.

25. Lord Byron was very sensitive about his lameness, and he would often fall into fits of passion with his mother; then he would repent of his anger and implore her forgiveness.

26. In this store was displayed a tree, and this tree, as the story goes, caught fire.

27. When the lecturer ^{belonged} arose to speak, the vast audience greeted him with applause.

28. The boy was disobedient and the teacher punished him.

29. As the servant was faithful and honest, his master treated him with great kindness. ^{belonged}

Test of Unity. — When a sentence has unity, the idea which it develops, that is, the master idea of the sentence, can usually be expressed in a word, phrase, or statement. Note the following examples :

1. Sir, those who espouse the doctrines of nullification reject, it seems to me, the first great principle of all republican liberty ; that is, that the majority must govern. — WEBSTER.

Idea developed, or master idea : The doctrine of nullification is opposed to the principle of republicanism, or government by the majority.

2. On my arrival I had found everything in the freshness of May ; the foliage of the trees was still tender and transparent ; the pomegranate had not shed its brilliant crimson blossoms ; the orchards of the Xenil and the Darrs were in full bloom ; the rocks were hung with wild flowers, and Granada seemed completely surrounded by a wilderness of roses, among which innumerable nightingales sang, not merely in the night, but all day long. — IRVING.

Idea developed, or master idea : The freshness and beauty of May.

EXERCISE

Express in a word, phrase, or clause the master idea in each of the following sentences :

1. This [the Alhambra] still retains its ancient, Oriental character, though it is stamped with the touching traces of decline. — IRVING.

2. Yet, without being either a poet or a scholar, he [Irving] goes so directly to all that is best in human nature that he wins for his admirers both poets and scholars, and at the same time that great audience of the uncritical that poets and scholars cannot always win. — NEWCOMER : *American Literature*.

3. ~~He~~ [Cooper] lacked Brown's subtlety of mental analysis, but he was in every way saner and wholesomer, with a stronger grasp upon the realities of life.

— NEWCOMER : *American Literature*.

4. Let us thank God that we live in an age when something has influence beside the bayonet, and when the sternest authority does not venture to encounter the scorching power of public reproach. — WEBSTER : *Bunker Hill Monument*.

5. Our history and our condition, all that is gone before us, and all that surrounds us, authorize the belief that popular governments though subject to occasional variations, in form perhaps not always for the better, may yet in their general character be as durable and permanent as other systems. — *Ibid.*

6. Let us develop the resources of our land, call forth its powers, build up its institutions, promote all its great interests, and see whether we in our day and generation may not perform something worthy to be remembered. — *Ibid.*

7. Juno promised him power and riches; Minerva, glory and renown in war; Venus, the fairest of women for his wife, — each attempting to bias the judge in her own favor.

— GAYLEY : *Classic Myths*.

8. Vulcan fabricated a splendid suit of armor for Achilles; first a shield adorned with elaborate devices, then a helmet crested with gold, then a corselet and greaves of impenetrable temper, all perfectly adapted to the hero's form and of consummate workmanship. — *Ibid.*

9. The martyr cannot be dishonored; every lash inflicted is a tongue of fame; every prison a more illustrious abode;

every burned book or house enlightens the world ; every suppressed or expunged word reverberates through the earth from side to side. — EMERSON : *Compensation*.

10. Nothing can work me damage except myself; the harm that I sustain, I carry about with me, and am never a real sufferer but by my own fault. — ST. BERNARD.

11. The death of a dear friend, wife, brother, lover, which seemed nothing but a privation, somewhat later assumes the aspect of a guide or genius, for it commonly operates revolutions in our way of life, terminates an epoch of infancy or of youth which was waiting to be closed, breaks up a wonted occupation or a household or style of living, and allows the formation of new ones more friendly to the growth of character.

— EMERSON.

COHERENCE IN THE SENTENCE

A sentence is said to have coherence when the grammatical relations between the words, phrases, and clauses composing it are unmistakably clear.

The principal causes of incoherence may be understood through a study of sentences which violate the laws of coherence. Some of these causes are : (1) incoherent position ; (2) incoherent reference ; (3) incoherent uses of connectives ; (4) incoherent changes of construction.

Incoherent Position of Words, Phrases, and Clauses.

1. Harry received a delicious box of candy.

The incoherence is due to the position of the word "delicious," which seems to modify "box," whereas it really modifies "candy."

2. The Commercial Club gave a banquet in honor of James Whitcomb Riley, the Hoosier poet, consisting of eight courses.

The incoherence is due to the position of the phrase, "consisting of eight courses," which seems to modify "poet," whereas it really modifies "banquet."

3. Holmes attempted to save the ship by writing a poem, which was soon to be blown to pieces.

The incoherence is due to the position of the clause, "which was soon to be blown to pieces," which seems to modify the word "poem," whereas it really modifies "ship."

A skillful rearrangement of the words, phrases, and clauses, the positions of which have given rise to ambiguity or doubtful meaning, will make these sentences coherent:

1. Harry received a box of delicious candy.

2. The Commercial Club gave a banquet, consisting of eight courses, in honor of James Whitcomb Riley, the Hoosier poet.

3. Holmes attempted to save the ship, which was soon to be blown to pieces, by writing a poem.

Words, phrases, and clauses should, for the sake of clearness, be placed as near as possible to the words which they modify.

Incoherent Reference of Pronouns and Participles.

1. Ellen told Margaret that she should always regret her action in the matter.

The incoherence is due to the doubtful reference of the pronouns "she" and "her"; we cannot determine whether the antecedent of "she" and "her" is "Ellen" or "Margaret."

The ambiguity in this sentence can be removed by changing the indirect quotation to a direct one; thus,

Ellen said to Margaret, "You will always regret your action in this matter,"

or,

Ellen said to Margaret, "I shall always regret my action in this matter"

2. Mrs. Smith invited me to a reception, which I gladly accepted.

The incoherence is due to the seeming reference of "which" to "reception." Logically, "which" refers to the idea expressed in the verb "invited"; grammatically it can refer only to a definite noun or pronoun. The ambiguity can be removed by supplying a definite reference word or antecedent for "which"; thus,

Mrs. Smith invited me to a reception, an invitation which I gladly accepted.

I gladly accepted Mrs. Smith's invitation to attend a reception.

NOTE.—Although some reputable writers use "which" without a definite noun or pronoun antecedent, such usage is not sanctioned by the best authorities.

3. The trains being delayed, they remained in the city over night.

The incoherence is due to the seeming reference of "they" to "trains." The ambiguity can be removed by substituting a definite noun for "they"; thus,

The trains being delayed, the party remained in the city over night.

4. Staggering along most pitifully, we stood watching the drunkard.

The incoherence is due to the fact that the participial phrase, "staggering along most pitifully," seems to refer to the subject "we"; logically it refers to "drunkard." The ambiguity can be removed either by changing the subject of the sentence to "drunkard"; thus,

Staggering along most pitifully, the drunkard attracted our attention,

or, by changing the position of the phrase,

Staggering along most pitifully.

Thus,

We stood watching the drunkard stagger along most pitifully.

5. Reaching the top of the mountain, a most glorious scene met our eyes.

The incoherence is due to the lack of a word in the clause following the participial phrase, to which the participle "reaching" logically refers; grammatically, but incoherently, it refers to the subject "scene." The ambiguity can be removed in two ways: (1) by changing the subject of the sentence from "scene" to "we," and thus supplying a word to which the participle "reaching" will logically, as well as grammatically, refer; as,

Reaching the top of the mountain, we beheld a most glorious scene;

or, (2) by changing the phrase, "Reaching the top of the mountain," to a dependent clause, and thus removing the necessity for a special reference word in the independent clause; as,

As we reached the top of the mountain, a glorious scene met our eyes.

Pronouns and participles should refer clearly to the words with which they are logically connected.

Ambiguity due to incoherent reference of pronouns may be avoided: (1) by using a direct quotation in place of an indirect statement; (2) by supplying a definite noun or pronoun, in place of a clause, as the antecedent of the

pronoun *which*; (3) by substituting for vague pronouns, definite nouns, or other definite words, such as *former* and *latter*.

Ambiguity due to incoherent reference of participles may be avoided: (1) by using as the subject of the clause with which an introductory participial phrase is connected, the word to which the participle logically refers; (2) by expanding into a dependent clause a participial phrase which does not logically refer to any word in the clause which follows; (3) by placing a participial phrase as near as possible to the word it modifies.

NOTE.—This discussion does not apply to absolute phrases; such as,

The conference being ended, Cæsar dismissed all the envoys but one.

Incoherent Uses of Connectives.

1. The story was original; but it was thoroughly enjoyed.

The incoherence is due to the use of “but” for “hence.” The idea of the last clause is not, as “but” suggests, opposed to the idea expressed in the first clause; the relation between the clauses is really that of cause and effect. The sentence should read,

The story was original; hence it was thoroughly enjoyed.

2. Ernest was kind and gentle; for he never spoke a harsh word to any one.

“For” is used where there should be no connective. The last clause does not, as the use of “for” suggests, express cause or reason; it is added simply to enforce, by way of illustration, the general statement made in the first clause.

The sentence should read,

Ernest was kind and gentle; he never spoke a harsh word to any one.

3. The old Moorish castle was half covered with vines; nevertheless it was very picturesque.

The sentence should read,

As the old Moorish castle was half covered with vines, it was very picturesque.

For the sake of coherence such connectives must be used as will express exactly the relation which the writer has in mind.

NOTE. — Review *Study of Connectives*, chapter III, page 92.

EXERCISES

Criticise the incoherence in the following sentences :

1. Grandmother told us many stories concerning the treasure in the old trunk to which we listened attentively.

2. A little brown thrush sprang up from the bush which had been flooding the garden with its melody.

3. Singing a bacchanalian song, we saw the revelers pass through the streets.

4. First came an old gentleman with a ruddy face who scanned every new corner looking for a friend.

5. We studied "Silas Marner" until midnight, which had been assigned for the following day.

6. We received a bad box of eggs from the grocer.

7. A family has rented our house for the winter consisting of a father and mother and ten children.

8. The boys entered a large ring filled with enthusiasm and began their mimic sparring.

9. At the ringing of the bells the pupils will pass through the halls, to be sounded at twelve o'clock, and leave the building.

10. The minister preached a rousing sermon on sin; yet all agreed that the discourse was interesting.

11. I only advise you that you may be on your guard.

12. He was almost frightened to death.

13. Marmion thought of the base deceit he had practiced when he was dying on the battle-field.

14. Lost: A lady's gold watch entering the Sterne Dry Goods Store, enameled and studded with diamonds.

Here II. *What is the cause of incoherence in the following sentences? Rewrite the sentences, removing the ambiguity.*

1. The host told young Blount that he would not fear the English army unless he was a member of it.

2. Then the king moved by the tears of Douglas asked him to forget his thoughtless words and told him that he honored him and loved him as much as he loved him.

3. He invited me to a song recital, which I was glad to accept.

4. A law should be passed prohibiting the smoke nuisance; everybody is anxious for it.

5. The governor is opposed to capital punishment as a penalty for murder; many influential members of his party, however, favor it.

6. By learning our vocabularies thoroughly, Latin can easily be translated.

7. Ascending the hill, many difficulties beset us.

8. As the troops came in sight, retreating rapidly, the enemy scrambled up the opposing hill.

9. Singing songs of triumph, the battle was waged fiercely by the Indians.

10. In the end, the villain of the story meets a just punishment; hence we feel sorry for him.

11. Lifting his voice to the highest pitch, the orator's speech ended with an entreaty to his followers to be revenged.

12. He was quick to anger and sensitive to a fault; and he was kind hearted and generous, too.

13. Though published several months ago, the public is still in ignorance of the real calamity.

14. While reading *Sesame and Lilies*, a new thought came to me.

15. In the foremost part of the vanguard, fighting most valiantly, Lady Clare saw De Wilton, her lover, and her heart filled with pride.

16. After depositing all my money in bank, the rumor reached me that the bank was on the eve of failure.

Incoherence due to Changes of Construction. — Any shift of construction in the sentence, which does not represent a corresponding change in the writer's point of view, is apt to cause incoherence in the sentence. Some of the shifts which are commonly made without corresponding changes in the writer's point of view are : (1) changes of subjects in compound and in complex sentences ; (2) changes in the voice, mode, or tense of verbs ; (3) changes from one form of expression to another. Note the following sentences :

1. Lincoln was a great benefactor to his country ; not only the slaves were freed by him, but the Union was preserved through his efforts.

The incoherence is due to a change of subjects in the compound sentence. The purpose of the sentence is to develop the idea of Lincoln as a benefactor. The change of subjects in the second and in the third clauses diverts the attention of the reader from Lincoln, who is uppermost in the writer's mind, to two historical facts with which Lincoln was associated. In the first member of the

compound sentence, the emphasis is properly placed upon Lincoln; in the second and third members, the emphasis is incoherently placed upon the historical facts. Before we have finished the reading of the sentence, we have lost sight of Lincoln as a great benefactor, and are thinking of the freeing of the slaves and of the preservation of the Union. The sentence should read,

Lincoln was a great benefactor to his country; he not only freed the slaves but preserved the Union.

2. This subject should be discussed calmly and deliberately, instead of our treating it so hastily.

The incoherence is due to the change from the passive to the active form of the verb. This change directs the attention of the reader from the "subject" as a thing to be discussed to the individuals who are concerned in the discussion. The sentence should read,

Instead of being treated so hastily, this subject should be discussed calmly and deliberately.

Or, if we wish to emphasize the individuals who are concerned in the discussion, rather than the subject to be discussed, the sentence should read,

Instead of treating this subject so hastily, we should treat it calmly and deliberately.

3. Let us rise up against our oppressors; we should leave no stone unturned in our effort to secure freedom.

The incoherence is due to the change from the imperative to the indicative mode of the verb. In the first member of the compound sentence, the imperative "let" makes direct appeal to the will; in the second member, the indicative "should leave" simply states a propriety or a duty. Since the purpose of the sentence is obviously

to arouse to action, the imperative mode should be used in both clauses. The sentence should read,

Let us rise up against our oppressors; let us leave no stone unturned in our effort to secure freedom.

4. As Marmion gazes upon the Scottish camp with its long line of white tents, its bright banners, and its multitudes of soldiers marching in from all directions, his heart may well have been filled with the true spirit of the warrior.

In this sentence the change in the tense of the verbs causes incoherence. The past tense in the second clause incoherently suggests that Marmion's heart might have swelled with the spirit of the warrior before he gazed upon the Scottish camp. The sentence should read,

As Marmion gazes upon the Scottish camp with its long line of white tents, its bright banners, and its multitudes of soldiers marching in from all directions, his heart may well be filled with the true spirit of the warrior.

5. The series of pictures shows the destruction of Troy, the flight of Æneas, with little Iulus and Anchises, and how their vessels were finally shipwrecked.

In this sentence similar ideas are expressed in dissimilar forms. Three parts of the sentence tell what the series of pictures represents: the first scene is expressed by a word modified by a phrase; the second scene is expressed in similar form; but the third scene is expressed by means of a clause. Since the three parts express similar ideas, they should be similar in form. The sentence should read,

The series of pictures represents the destruction of Troy, the flight of Æneas, with the little Iulus and Anchises, and the final shipwreck of their vessels.

6. "A knight, just and true, and who has a clear conscience, need not fear such visions," said Sir David.

This sentence illustrates the same cause of incoherence. Two parts of the sentence express qualities belonging to the knight who has no reason to fear visions; the first element expressing qualities belonging to the knight is a compound adjective modifier, "just and true"; the second element expressing a quality belonging to the knight is a clause, "who has a clear conscience." The sentence should read,

"A knight who is just and true, and who has a clear conscience, need not fear such visions," said Sir David.

or,

"A knight who is just, true, and conscientious, need not fear such visions," said Sir David.

EXERCISE

Explain the ambiguity in the following sentences. Reconstruct the sentences in such a way as to secure coherence.

1. He requested that all lost articles be brought to the office, and all pupils who had lost these articles to come to the office to inquire for them.

2. Tito gave this information in order to betray Savonarola, and that he might make himself popular with the detestable Spini.

3. A holy man persecuted and driven from city to city, and who suffered every privation—such was Dante.

4. He recited their wrongs, telling them of the white man's coming, his encroachments upon their lands, and how he had brought the wicked fire-water.

5. As we look upon the cruelty of child-labor and as we think of the disastrous effects which such infamy will eventually have upon our country, justly may our spirits have risen against the outrage.

6. He visited the sick, the lame, the halt, the blind, and whoever needed his help.

7. This automobile is warranted to run smoothly, with great speed, and there is less expense attached to its use.

8. Instead of worshiping him as he expected, he was received with taunts and jeers.

9. We expected him to have arrived in time to conduct the meeting, but we were disappointed.

10. This training was intended to strengthen the king, but he gradually grew weaker as the result of it.

11. He grew red, then pale, but his temper was controlled.

12. Romola received her first inspiration from Savonarola, and he continued to exert a great influence over her even when she was unconscious of it.

13. I should have enjoyed having been there, but it was impossible for me to go.

14. Then they decided to leave their narrow boundaries and that they would seek larger countries in Europe or wherever their wanderings should lead them.

EMPHASIS IN THE SENTENCE

A sentence is said to have emphasis when its parts are so arranged that their relative importance is evident.

One of the results of unskillful arrangement, that of ambiguity, has been discussed in the study of coherence. A further discussion of position is necessary ; for unskillful arrangement gives rise not only to incoherence but also to a lack of emphasis, or a failure to give distinction or weight to words, phrases, and clauses most important in the mind of the writer. The unskillful arrangement, therefore, of unemphatic words in emphatic positions at the beginning or particularly at the end of a sentence, causes a lack of emphasis.

Another hindrance to emphasis is the unskillful use of anticlimax. By anticlimax we mean an arrangement which places the most important word, phrase, or clause of a series at the beginning, and the least important word, phrase, or clause at the end of the series to which it belongs.

The following sentences illustrate lack of emphasis:

1. The author says that Poe maintained a chivalrous attitude toward women, even in his writing and criticisms.

In this sentence the clause expressing the most important idea in the sentence, namely that "Poe maintained a chivalrous attitude toward women," is placed in an unemphatic position in the middle of the sentence, while the elements expressing relatively unimportant ideas are given undue prominence by being placed at the beginning and at the end,—the two emphatic positions in the sentence. A skillful rearrangement will bring the most important clause at the end of the sentence, the element second in importance at the beginning, and the least important one in the middle; thus,

"Even in his writing and criticisms," the author says, "Poe always maintained a chivalrous attitude toward women."

2. Thus Constance suffered a most horrible death, in company with the caitiff monk.

Placing the phrase, "in company with the caitiff monk,"—a phrase of comparative unimportance,—deprives the word "death," which deserves the greatest prominence, of its proper distinction in the sentence. For the sake of emphasis, the elements should be rearranged as follows:

Thus Constance, in company with the caitiff monk, suffered a most horrible death.

3. He wished to teach the natives, first of all, to be obedient, orderly, and cleanly.

4. To worship God in spirit and in truth, to uphold the Bible, and to do away with sectarianism—these were the chief aims of the great reformer.

5. King Arthur organized the “Round Table,” that he might right the wrong, overthrow the wicked, and defend the weak.

The lack of emphasis in these sentences is due to the anticlimax of the words, phrases, and clauses of a series. Rearranging them in order of climax, we secure emphasis; thus,

He wished, first of all, to teach the natives to be cleanly, orderly, and obedient.

To do away with sectarianism, to uphold the Bible, and to worship God in spirit and in truth—these were the chief aims of the great reformer.

King Arthur organized the “Round Table” that he might defend the weak, overthrow the wicked, and right the wrong.

Importance of Arrangement.—From the preceding discussion of emphasis as determined by arrangement, and from the examples illustrating the principal causes of a lack of emphasis, we see the importance of position. We see that unemphatic beginnings and unemphatic endings make sentences weak and ineffective. We see, also, that the failure to observe the law of climax, in the arrangement of the words, phrases, and clauses of a series, results in a lack of emphasis. In order, then, to secure emphasis, we must (1) begin our sentences with emphatic words; (2) end them with emphatic words; (3) arrange the words, phrases, and clauses of a series in the order of climax.

NOTE.—Inverting the natural order of elements in the sentence, or transposing to the position which the subject usually occupies, those parts belonging to the predicate,

will often effectively call attention to important ideas; thus,

This he quoth, and nothing more.

To this violent extreme he was driven by the demands of the mob.

Other Hindrances to Emphasis.—Although emphasis is usually diminished by faulty arrangement, there are other hindrances to securing this essential quality of a good sentence. Some of these minor causes are illustrated in the unemphatic sentences below :

1. This morning the sky was black and gloomy and overcast with clouds.

2. The Romans were defeated in this battle, and thus they failed to gain the victory.

The lack of emphasis in these sentences is due to tautology; that is, to ineffective repetition of sense. In sentence 1, for instance, the expression, "overcast with clouds," is a weak repetition in sense of the idea conveyed by "black and gloomy." In sentence 2, also, the thought of the first clause is ineffectively repeated in the second clause.

3. The vast audience now arose to their feet and began cheering wildly.

4. Let this thought be utterly banished from your memory.

5. After many years spent in a foreign land, he returned back to his own country.

The lack of emphasis in these sentences is due to redundancy; that is, to the employment of superfluous words. In sentence 3, the phrase, "to their feet," is absurdly superfluous. In sentence 4, the sense implied in "utterly" is included in the term "banished"; likewise in sentence

5, the idea expressed in "back" is included in the term "return."

How to secure Emphasis.—Since emphasis depends partly upon structure and partly upon diction, the following directions for structure and the cautions against poor diction will be helpful to the writer in his effort to secure emphasis:

(1) Give important words, phrases, and clauses a commanding position at the beginning or at the end of the sentence.

(2) Place unimportant expressions, such as "I think," "I believe," "he says," "to my surprise," in the middle of the sentence.

(3) Arrange the elements of a series in order of climax.

(4) Avoid tautology or weak repetition of thought.

(5) Avoid redundancy or superfluity of words.

EXERCISES

I. *How do you explain the lack of emphasis in the following sentences? Reconstruct them in such a way as to secure emphasis.*

1. What impresses me most is the fact that he is always cheerful and happy, though his work is so laborious.

2. He says that hero-worship will continue as long as the world endures, since every age has its hero.

3. We feel that Paganism was wholly justifiable in that age, when we consider the advantages which the people had.

4. Norse Paganism is the most interesting to us because it was the most enduring and most sincere, in addition to the fact that it was the religion of our forefathers.

5. He was pedaling with all his might against the wind.

6. Cicero urged the Romans to save their shrines and their altars, their wives and children, themselves and their fortunes.

7. The teacher impressed this principle more than any other upon our youthful minds.

8. Frank Jones, a brakeman, was fatally injured in a railroad accident which occurred this morning on the Big Four R.R.

9. Their beautiful home was swept away by fire and was utterly destroyed by the dreadful conflagration.

10. All the sentences in the entire poem are euphonious and pleasing to the ear.

11. Without doubt the fire-horse is a most beautiful animal, with its splendid bearing, its well-groomed coat of hair, and its long, bushy tail.

12. One of the hopeful signs of the times is the realization by the different cities that graft and bossism must be abolished from politics, in order to secure the best government.

13. He hoped to establish a reputation as a lawyer and to win his first case.

14. Mademoiselle's personality is delightful, as well as her voice.

15. In amazement I watched the apparition until it vanished from my sight.

16. Secretary Taft urged Congress to make an appropriation of seventeen million dollars to be used in building the Panama Canal, believing that a smaller sum would be inadequate.

17. Catiline conspired to overthrow the Roman government, to burn Rome, and to slay the Roman senators.

18. We gladly adopted this and many other measures suggested by our leader.

19. Everybody should have some special hobby in addition to his regular work.

20. Lincoln gained the loyalty, esteem, and good will of all who knew him.

21. You may now exchange papers with each other.

22. I think that Latin is more interesting than English.

23. No audible sound could be heard.

24. Rip was noted for his laziness and lack of industry.

25. Much to our pleasure a short lesson in rhetoric was assigned by the teacher.

26. Although the tutor had made the statement but once, he refused to repeat it again.

27. No doubt you will be surprised to hear from me.

28. A deep snow covered the earth, and the whole world was hidden from sight.

29. They were engaged in conversation with each other, when all at once a vision suddenly appeared to their view.

30. This occupation afforded him much pleasure, for the time being at least.

II. *Examine the following sentences for lack of unity, coherence, and emphasis. Indicate other changes that might improve the sentences.*

1. Annual sale now on. Don't go elsewhere to be cheated — come in here.

2. Old Mrs. Brown is disabled by a broken hip, and her daughter who is visiting her will return to her home next Tuesday morning.

3. One of the workmen in a near-by factory was caught in the machinery and was frightfully mangled on last Friday morning at ten o'clock.

4. Mrs. J. W. Jones will give an informal tea in honor of Mrs. Admiral Sah, whose husband was conspicuous in the late war between Russia and Japan — a war which was fought with great courage on both sides, but the Japanese were victorious in the end.

5. Lost — near Highgate Archway, an umbrella belonging to a gentleman with a broken rib and a bone handle.

6. We wrapped ourselves in chenille curtains which were kindly loaned to us by some ladies which would not fade.

7. And then comes death at last.

8. A disastrous conflagration destroyed the greater part of L. S. Bings' new store which broke out early Tuesday morning in the basement.

9. In this department we learn sewing, cooking, and how to keep house.

10. Struggling violently to regain his foothold, the bank gave away and the boy fell into the water.

11. We are now living in rented quarters until we can build a new house which is to be designed by an architect who agrees to plan and superintend the construction of the building at four per cent commission.

*Boys
girls
P. 28* 12. After many years of exploration, gold was finally discovered by the persevering miner.

13. To be disposed of,—a mail wagon, the property of a gentleman with removable headpiece as good as new.

14. The auditorium will be completed by the last of October and it will cost twenty-five thousand dollars.

15. The voyage was pleasant, but nothing unusual happened.

16. As the soldiers approached, running rapidly, the opposing forces retreated down the hill.

NOTE. — The incoherence in this sentence is due to what is sometimes called the "squinting construction"—that is, to the position of a participial phrase between two clauses with either of which the phrase might be taken.

*Here
girls
Wed* 17. In reply to your inquiries concerning the number of credits required for college entrance, we believe that the number varies in different colleges.

18. The clerk not only asked for a leave of absence but that his salary might be increased upon his return.

19. She asked her if she could be of any service to her.

20. His face, usually serene and placid, was full of anger as he spoke.

21. All our trials and cares are ended when death comes.

22. The incidents were related in a clear and forcible manner by the pupils.

23. The study of Greek and Latin sharpens not only the intellect but also aids in the study of other languages.

24. The floods have destroyed a great deal of property, due to the recent rainfalls.

25. The physician prescribed a remedy for his patient which he was sure would cure his dyspepsia.

26. The figurative language in the poem excels those of his other poems.

27. The question of woman's suffrage came up for debate, to which all the boys were opposed, but all the girls voted in favor of it.

28. When the Palmer, whom young Selby had heard muttering in his room, met Marmion, he made no obeisance to him, but treated him in a manner so stately that he seemed to be of equal rank; and indeed he was, although he was so changed by travel in a foreign land that even his mother would scarcely have known him.

29. Mr. Brewer is one of the most popular orators in the state and will speak here this fall.

30. A class of six young people who have won medals will be contestants in this entertainment, and the admission will be ten cents.

31. Harry Ainsworth returned home from a month's sojourn in Pontiac, Michigan, where he went for the benefit of his health, and his friends here will be glad to know that he is much improved.

32. I saw two sailors carrying one of their fellows, who was struggling desperately to free himself, toward the edge of the wharf, followed by a laughing crowd.

33. We decided to wade in a little stream which flowed through the town which was very oily.

34. The landlord showed the newcomer to his room, where he retired for the night.

35. One day last summer an aëronaut signed a contract to make three ascensions with his balloon in connection with a county fair to be held in one of the Southern States.

36. As the fair was two days off, he did not let the management know of the loss, thinking it would turn up before long.

37. The fall instantly woke him, and he carried a lump on his head.

38. Being on the whole such a beautiful night, we decided to extend our trip five miles farther.

39. A brave fireman mounted the ladder and rescued the frightened child; but he was not too soon, for just as they reached safety, the roof fell in with a crash.

40. Shrieks of terror were heard above the din and confusion, as the agonized inmates rushed to and fro in an effort to escape.

41. If elected, it will be my ambition to give the state a sane, efficient, and honorable administration.

42. The platform denounces the protective tariff and states that the Democratic party in New York does not believe that municipal or government ownership of railroads would be a benefit to the country, and it demands the passage of stricter laws governing life-insurance business and pledges itself to hunt out and punish insurance officials who have misused their positions.

43. We find the imperial palace on the crest of a hill in a garden inclosed by a stone thatched wall, and after passing between lines of soldiers we enter the audience hall, a large room that reminds us of a church.

44. On the right bank of the river Jordan a number of casks are arranged in rows, and into them men were pumping water from the river, and as fast as a cask is filled it is closed up and lifted on a cart, and when the cart is filled with casks, it is driven to Jerusalem where a Turkish government official affixes the seal of his government and the American consul also places the seal of the United States.

45. All of us have felt the blood gush more joyously through our veins with the first breath of rural air, after a long abode in cities.

46. Some tragic incident is shadowed forth or thrust side-long into the spectacle, always.

47. It was but a feeble and despairing kind of remonstrance against his persecution, at any rate.

48. This torment was perhaps the token of a native temperament deeply susceptible of religious impressions, but which had been wronged, violated, and debased by cruel circumstance.

49. Her expectation of a delightful summer was woefully disappointed, however.

50. That strange sorrow did not fail to impress its mysterious seal upon her face, and to make itself perceptible in her manner and carriage, to sensitive observers.

51. All was hushed and still, not a sound was heard.

52. I am positively certain that that man is the guilty one.

53. He recited their wrongs, their sufferings, and their privations, and how all this was yet unavenged.

54. The pleasing sound of the harp was euphonious to the ear.

55. They promised to restore back all the hostages that had been taken.

56. The sky was overcast with dull, gray clouds, and the heavens were glowing with their somber robes.

57. She had been working busily when they appeared, and by signs they showed her that they wanted something to eat.

58. We had intended to have ten companies, but as we could only muster five men including myself, who had to sit on a box which admirably answered the purpose of a horse, we had to cut it down to three.

59. We collected all the firearms and when counted, distributed them.

60. After a while we served out rations, and during the process of eating them we grew so lazy that we did not play war any more that day, but went home "covered with wounds and glory," as the saying is.

61. A strong Kansas wind was blowing in at the window, and grandmother said that it was almost like the winds they had out there in the early days.

62. All danger was now over, but it took three buckets of water to put it out.

63. Thoroughly alarmed, he went to look for his son; but he, too, returned without him.

64. I started to go around the cab, but in doing so was confronted by an automobile.

65. We had a delightful ride in the country, but in an hour or two the sky grew dark and it began to rain.

66. In the afternoon the rain ceased and the sun shone once more, and after enjoying ourselves for several hours we had another charming ride, but quite different from the morning ride because we had all been just soaked, and we enjoyed ourselves talking over the events of the day as we went along in the evening sunshine.

67. They took the boat back and as they approached their destination, the throng that is usually seen about the gang-plank began to collect.

68. On examining the carriage, it was found that the wheels were badly damaged and that the top was broken.

69. Sitting on our porch one bright, sunny afternoon, all at once it began to rain.

70. The boy was unconscious when they picked him up, but they carried him to a physician near by.

71. He had been very busy all day when he saw two ladies approaching, in animated conversation.

72. Alas! a child was hemmed in on all sides by fire in the third story. As the people were watching her in horror, they saw a young man suddenly grasp her by the waist and climb out of the window on to a long and narrow ledge which projected from the house, and which fortunately had been built there just the summer before.

73. There is no telling how this might have terminated, but just then the clerk quietly informed the combatants that the piece of silk had already been sold.



CHAPTER V

WORDS

As subject-matter and the proper structure of sentences determine the excellence of a paragraph, so the proper selection and arrangement of words determine the excellence of the sentence. We have all noticed that the language of some speakers and writers is rich and attractive, while that of others is sterile and uninteresting. We recognize and admire the person who can call to his instant service words that will express everything that he wishes to say. What are the principles of selection that lift talk and writing above the commonplace, and hold the attention of the listener or reader? In the present chapter we shall examine some of the principles which govern a wise selection of words. We shall consider this matter from two main points of view: (1) correctness; (2) effectiveness.

WORDS JUDGED BY CORRECTNESS

GOOD USE

In perfecting ourselves in the use of the English language, we need to answer some perplexing questions. When we hear our friend from a neighboring town say,

“I dove to the bottom of James River,”

we do not altogether approve the peculiar preterite (past tense) “dove.”

When we hear our English cousins say,

“This clock is different to that,”

the expression startles us; and when we read in Shakspeare,

“This is the most unkindest cut of all,”

we recall the rule of our teachers forbidding the use of two superlatives. All these differences and inconsistencies thrust before us a difficult problem. We hunt for a solution. First of all, we ask, What is Good Use? We receive the reply,

A word is in good use when it is employed by the majority of the best writers and speakers.

We naturally ask: How can I know whether a certain word, “proven,” or “gotten” for instance, or a certain phrase, “anybody’s else book,” is used by the majority of the best writers and speakers? We should seek the answer in the talk of educated persons or in good books. We shall also seek assistance from the observation and wide reading of the teacher. This, then, sets down a fairly definite principle by which our selection may be guided.

But we shall be more definitely guided in our selection, by applying to each word that comes under our notice, the following tests: Does it fulfill the requirements of: (1) reputable use? (2) national use? (3) present use?¹ What now do these terms mean?

Reputable Use.—Many words and phrases which have gained currency among the illiterate and imperfectly educated are never used by persons of education and culture. Such expressions as *sleeper* (sleeping car), *well posted* (well

¹All writers of rhetorics who adopt this division are indebted to Dr. George Campbell, a Scottish philosopher, who published his *Philosophy of Rhetoric* in 1776.

informed), *drummer* (traveling salesman), *on tick*, *graft*, *hustle*, *in the swim*, *brainy*, and *skedaddle*, we should hesitate to use in dignified conversation; they savor of inelegance and hence are not in reputable use.

National Use. — A word or phrase may be currently used among the liberally educated folk of England, but may be so rarely heard in America as to make its use by us sound affected and strange. *Hustings*, *green-grocer*, *hawker*, *barrister*, and *costermonger* are good words to use in England, but poor words to use in America. On the other hand, *doughnut*, *sophomore*, *statehouse*, *trapper*, and *lumberman* are peculiar to the United States, and may be used here with propriety.

Perhaps the most subtle temptation is that which leads us to the use of provincialisms — words peculiar to a certain community and not understood elsewhere. We know that *nicker* is provincial for neigh; *slicker*, for rubber coat; *gums*, for overshoes; *spider*, for frying pan; *right*, for very. Yet some of us continue to use heedlessly the provincialisms of our communities, never suspecting that we are using words only partially understood and that we are daily exposing ourselves to the criticism of persons of discriminating judgment. For this defect the remedy lies in observing constantly the speech of the educated, and studying closely the language of the best writers. Rhetorics and dictionaries will help us to know our defects, but we shall be obliged to exercise self-restraint in using only the words of national use.

Present Use. — A word may be reputable and national and still not be in good use now. That it was current in Shakspeare's day, does not warrant our using it in this decade. This third kind of Good Use is present use. A living language is never fixed; old words are con-

stantly being discarded; new ones are constantly being added; sometimes, too, a word long rejected is mysteriously revived and receives again the stamp of current approval. A young writer should be slow to use a word which has gone out of use, which is going out, or one which has not been thoroughly established. Here many specific questions will arise. For instance, is the word *gotten* in present use or is it growing obsolete? Is the word *electrocute* to be accepted? As long as he remains in doubt in regard to these words and scores of others, the young writer should refuse to use them. Discretion here as elsewhere is the better part of valor. Below are printed several words which are to be questioned.

Obsolete or obsolescent

stond (impediment)
 albeit
 besom (a broom)
 receipt (a receptacle)
 wight (person)
 whilom
 ycleped
 bedight
 erstwhile
 ilk
 eek

Recent and unaccepted

treck (to march)
 graft
 electrocide
 electrocute
 cablegram
 burglarize
 photo
 phone
 wire (as a verb)
 electric (as a noun)
 motorneer

Violations of Good Use.—The pupil will find below a list of the common examples of the violations of good use. He is urged to note carefully each mistake, and to correct those which he has been in the habit of making. He will observe in this list certain expressions which are not incorrect, but which by some rhetoricians are classed as objectionable or doubtful. Ungrammatical forms, like

I seen, and current slang words, such as *bum* and *dandy*, have not been included in the list, because they are unworthy of notice in such a book as this. The question which the pupil should ask is: Are these words or phrases in current and general use among the best writers and speakers? In grouping these violations he will arrive at some such headings as these:

The ordinary classification of the violations of good use is:

(1) Barbarisms—words used in a sense not English, *e.g.* obsolete words, new and unestablished words, new formations from good words; (2) Improprieties—words right in themselves, but confused in meanings with other words; as, *effect* for *affect*; *except* for *accept*; and (3) Solecisms—words used in ungrammatical constructions; as, *between you and I* for *between you and me*.

Accept of. *Of* is unnecessary. (How distinguished from *except*?)

Acoustics. Plural in form; singular in meaning.

Affect. A verb. *Effect* is a verb or noun. *Affect* is often incorrectly used for the noun *effect*.

Aggravate. *To increase, to intensify*; not, as used colloquially, *to irritate or exasperate*.

Ain't. A solecism and a vulgarism.

All of. *Of* is unnecessary. Do not say, "I ate all of it," "I saw all of them," but "I ate it all," "I saw them all."

Allow. Means *to permit*. It is often vulgarly used for *say* or *think*.

Among. Used when speaking of more than two. Not, "They discussed it among each other," but "among themselves."

And. Subjects connected by *and* generally require a plural verb; as, "John and Charles are here;" but if the two subjects coalesce into one idea, the verb may be singular; as, "There was racing and chasing on Cannobie Lee."

Anyplace. Provincial for *anywhere*.

Anyways—anywheres. Vulgarisms for *anyway, anywhere*.

Anxious. Carries with it the idea of trouble or distress. It is often incorrectly used for *eager*. You are not anxious for a pleasure, but *eager* for it.

Approach. To make advances. Not, as incorrectly used, to petition or address.

Aren't. Contraction for *are not*. Used correctly only when the subject follows; as, "Aren't you?" Write "You're not," "We're not."

As. The use of *as* for *that* is obsolete. Do not say, "I do not know as I can go;" say, "I do not know *that* I can go."

At. "Where are you at?" is a vulgarism; say simply, "Where are you?" *At* is implied in *where*.

Awful—awfully. Improprieties and vulgarisms for *very*. Should be used only where awe is implied.

Back a letter. A vulgarism; say *address*.

Back of. Provincial for *behind*.

Back out. Inelegantly used for *retreat*.

Bad—badly. The expression, "I feel *bad*," is correct; for *bad* is an adjective used to denote condition; it is not an adverb denoting manner of feeling. (See *look bad*.)

Badly. Often incorrectly used for *very much*, *greatly*. You do not want a thing badly; you want it *very much*.

Balance. Do not say, "The balance of the time," "The balance of the corn;" *remainder* or *rest* is correct.

Be back. Though used by Shakspeare, and though freely used as a colloquialism, this expression is condemned by many authorities, who insist that *return* is better.

Beginning. In the expression, "A new beginning," the *new* is redundant.

Beside—besides. The first means *by the side of*; the second *in addition to*.

Between. Properly used with *two*; *among* with *more than two*; as, "Between the two brothers, there is no difference; among the four cousins, the quarreling is constant."

Blame. Instead of saying, "He blamed it on me," say simply, "He blamed me."

Both. In such negative expressions as, "Both boys were not pro-

moted," we cannot determine the intended meaning. Say either, "Neither of the boys was promoted," or "Only one of the boys was promoted," or "Both boys failed to be promoted."

Both alike. *Both* cannot correctly be used with the adjective *alike*. We may say, "Both sons are *like* their father," but we cannot say, "They are both alike" (that is, like each other). We may say, "*Both* were *alike* good" (that is, *equally* good), *alike* in this case being used adverbially. — "Standard Dictionary."

Boughten. Vulgarly used for *bought*.

Bound. In the sentence, "I am bound to go," this word is unauthorized by good use. Say *resolved* or *determined*.

Brainy. An unwarranted expression often applied to a man with a vigorous, active mind.

Bursted. A barbarism. The principal parts of *burst* are *burst*, *burst*, *burst*.

But. This word is properly an adversative and should not be used to express a mere change in the direction of thought. In the sentence, "But above all let us not abandon our cause," no contrast is suggested, and hence the expression is faulty. The word is correctly used in "I argued the case strongly, *but* he remained unconvinced." In the sentence, "There is no one there but he and I," the *he* and *I* should be changed to *him* and *me*, because *but* is here a preposition and takes *him* and *me* as its objects.

But that. Do not say, "I do not doubt but that he will come," omit the *but*. Do not say, "I do not know but what he will buy my horse;" change *what* to *that* and omit *but*.

Calculate. Vulgar for *think* or *suppose*.

Cannot help but. For *cannot but help* or *cannot help*.

Can't hardly. For *can hardly*. The negative is implied in *hardly*.

Clever. Quick-witted, skillful, talented; provincially used for *pleasant*, *obliging*, *kind*.

Complected. A vulgarism for *complexioned*.

Couple. Two *related* or *associated* things of a kind. Vulgarly used for any two things.

Cute. A barbarism for *cunning*.

Demean. To behave; not, as popularly misused, to debase or degrade.

Depot. A building used for storing goods; not, as incorrectly used, a railway station.

Different to — *different than.* Incorrect. Use *different from.*

Directly. In the sentence, "Directly I got there, we started on a fishing trip," substitute for "Directly" *Immediately after* or *As soon as.*

Don't. A contraction for *do not.* Therefore it is ungrammatical to say, "He don't," "It don't." "I don't" for "I do not" is correct.

Doubt but. Often incorrectly used for *doubt that.* Not, "There is no doubt but she will come," but, "There is no doubt *that* she will come."

Each. Requires a singular verb and pronoun; as, "*Each* of the houses has *its* own heating apparatus;" not, "Each of the houses has *their* own heating apparatus."

Effect. See *affect.*

Electrocute. Though this is irregularly formed, the word supplies a need and will probably make its way.

Elegant. An overworked word to express general approval. It is not proper to speak of an elegant time; it is proper to speak of an elegant piece of furniture.

Emigrate — *immigrate.* The first implies migrating *from* a country; the second describes those who are moving *into* a country. The United States has many *immigrants*, but few *emigrants*.

Enthuse. A formation not sanctioned by good use.

Equally as great — *equally as well.* Omit the *as.*

Except. Often vulgarly used for *accept.*

Expect. Must not be used for *think, believe, or suppose.* We *expect* a certain event to happen, or we *expect* our friend to dinner.

Farther — *further.* The first applies to distance; the second, to quantity or degree. We go *farther* on our walking journey; we investigate a subject *further.*

Fetch. A good word. It means *go and bring.* It is used in England more frequently than in America.

Fine. Like *elegant*, it is very much overworked. Consult the dictionary.

Firstly. Has passed out of use; say *first.*

First-rate. An adjective, not an adverb.

Fix. Young writers will do well to limit this word to its unquestioned meaning of *fasten*. Do not use in sense of to mend.

Fly, flee, flow. Consult the dictionary and master the principal parts.

Folks. For a long time regarded as provincial, but seems to be making its way.

For. Redundant in the expression, "More than you think for."

Forward—forwards. These words are used interchangeably.

From hence—from thence—from whence. The *from* is redundant.

Gent. An unauthorized abbreviation.

Gentleman. Often used where *man* would be better.

Get to go—get to study. Not an idiom but a provincialism. Instead of saying, "I did not get to go," say, "I could not go" or "I didn't get a chance to go."

Good deal—great deal. Are in good idiomatic use.

Got. When used with *have* to emphasize the process of the *getting* is correct. "I *have* finally *got* my Latin lesson." When used merely for possession it is superfluous. Say simply, "That house *has* a slate roof."

Gotten. *Gotten* is an old participial form used but rarely in the best writing of today. It is better to use *got* instead.

Graduated. In the expression, "He graduated in 1906," is illogically used, but usage is making it correct.

Graft—grafters. Suggest dishonest methods of obtaining money. They have not yet made their way into good use; they will likely be admitted in time.

Gumption. A colloquialism.

Had better—had rather. Idioms sanctioned by centuries of good use.

Had have. In the phrase, "Had I have gone," *have* is superfluous.

Healthful—healthy. The first means *wholesome* or *salubrious*; the second means *sound* or *well*.

Home. Used as an adverb, may be used with verbs of motion; as, "He ran home," but we must say, "He is at home," not "He is home."

How. Do not use synonymously with "What did you say?" in asking some one to repeat a sentence.

Hung. Objectionable in the phrase, "He was hung" (put to death on the gallows). We should say, "He was hanged."

If. The best usage objects to *if* for *whether* in such a sentence as, "I do not know if he is here."

Illusion — allusion. Consult the dictionary.

Illy. Not in good usage. "He was treated *ill*" is correct.

In — into. Use *in* to denote *place where*; as, "The bird is flying around *in* the cage." Use *into* after words denoting *entrance*: as, "The bird flew *into* the room."

Indention. A printer's term. *Indentation* has a broader use.

In our midst. Seems now to be as well established as the older phrase, *In the midst of them.*

In so far as. Omit the *in*.

Kind of — sort of. When used loosely to modify adjectives, are provincial. Do not say, "I am kind of lonesome." We should also be careful to say, "*This* kind of apples" or "*These* kinds of apples." A third error is also common; we must not say, "This kind of a house" but "*This kind of house.*"

Kinsman. Implies blood relationship; *relatives* and *relations* imply, in addition, the associates which marriage or other bonds make. Our brother is a kinsman, our brother-in-law is a *relative*. See *Relatives*.

Last — latest. Not synonymous. An artist's *latest* picture may not be his *last*.

Later on. The *on* is redundant.

Leave. In the sentence, "Leave me sweep the kitchen," *leave* is incorrectly used for *let*.

Less — fewer. *Less* is applied to quantity; *fewer*, to numbers. We may ask our grocer for *less* sugar and for *fewer* potatoes.

Liable. Implies the possibility of something undesirable; as, "We are *liable* to have a wreck;" "We are *likely* to get a vacation tomorrow."

Like — as. *Like* may be used either as an adjective or an adverb,

having the force of a preposition. It should never be used as a connective between *clauses*.

In the sentence, "Play like you were a conductor," *like* should be changed to *as if*. In the sentence, "He acts like you do," *like* should be changed to *as*.

Limited. Means restricted. It is not to be loosely used for *small* or *scant*. We may say, "His time was *limited* to eight minutes," but we should not say, "The audience was *limited*" or "The supply on hand was very *limited*."

Loan. Should not be used as a verb; *lend* is better.

Locate. Not to be used as a synonym for *settle*.

Look badly. The correct form is, "He *looks bad*." *Bad* is here an adjective used to denote condition — not the manner of looking.

Lot—*lots*. Both words are vulgarly used in the sentence, "He has a lot of money and lots of friends."

Mad. Means *insane*, not angry or vexed.

May—*can*. *May* expresses contingency, wish, permission; *can* implies physical or mental ability.

Most. Should not be confused with *almost*. Do not say, "Most all my friends were there." Nor should it be used in the expression "most generally."

Much of truth. Omit the *of*.

Neglect—*negligence*. The first names the specific *act*; the second, the *habit*.

Neither. In the sentence, "Neither of the men *was* present," good usage demands the singular verb.

Nice. Means *exact*, *delicate*, *discriminating*. Its use in such expressions as "nice day," "nice girl," "nice dinner," is colloquial.

Nicker. Provincial for *neigh*.

None. Usage is pretty evenly divided between "None of the books *was* sent" and "None of the books *were* sent." The first is strictly grammatical; the second is idiomatic.

Nor, or. To be discriminated when used after *no* or *not*. "He has *no* money *or* credit;" here "credit" is only an equivalent of money and serves merely to amplify expression. "He has *no* money

nor credit” presents “credit” as an important alternative, an additional resource. — “Standard Dictionary.”

No use. Instead of saying, “It was no use,” say, “It was *of* no use.”

O — oh. Distinguished by many rhetoricians. *O* is used as the sign of the vocative and *oh* as an interjection. More recent usage, however, allows the *O* as an interjection, especially in poetry.

Observation — observance. The former implies watchfulness, or a comment on something watched; the latter implies a ceremonial act or the adherence to rule; as, “We were interested in the *observation* of the planet,” “At Rome we saw the *observance* of Easter,” “He was strict in the *observance* of the rule.”

Off. Do not say, “I want off;” say, “I want *to get off*.”

Official — officious. The first describes an act of an officer; the second is applied to a person who forces his services upon one.

Off of. Do not say, “He jumps off of the box”; *of* is redundant. The *of* is redundant in the expression, “I do not remember of doing that.”

One. Some authorities insist that the proper antecedent of *one* is *one*; but to say, “If one wishes to go, let one raise one’s hand,” sounds pedantic. Perhaps the best device is always to substitute a noun; as, “If any *pupil* wishes to go, let *him* raise his hand.”

Only. For distinction between *only* and *alone* see dictionary.

Onto. Not fully established. We can generally use *upon* or perhaps *on to*.

Or. When *or* connects two singular nouns used as subject, employ a singular verb; it is perhaps better to avoid the use of *or* when the subjects connected are of different numbers. “Either May or the girls have gone” is awkward.

Out. Say, “He ran *out of* the barn;” not, “He ran out the barn.”

Outclassed. In such a sentence as, “Our team was *outclassed*,” this is too recent to be accepted.

Out doors. Colloquial when used as a noun; as, “It is as big as all *out doors*.” It may be used synonymously with *out of doors*; as, “He ran *out doors*.”

Overly. Colloquial.

Pants. Used for *trousers* is a vulgarism.

Party. When used to refer to a person is an impropriety unless used as a legal term. Consult the dictionary.

Per. A Latin preposition not sanctioned in English. Instead of *per week*, *per pound*, say *a week*, *a pound*.

Persecute—*prosecute*. *Persecute* is a strong word for *harass*. *Prosecute* is a legal term.

Phone. Not used in good writing.

Photo. An unauthorized abbreviation.

Plenty. Incorrect in the sentence, "Peaches are plenty this year; substitute *plentiful*. *Plenty* is a noun; *plentiful*, an adjective.

Posted. Colloquial for *well informed*.

Prescribe—*proscribe*. See the dictionary.

Preventative. A vulgarism; *preventive* is the correct form.

Previous to. An unauthorized expression. Use *before*.

Proved. Much better than *proven*.

Providing—*providing that*. Should not be confused with *provided*, and *provided that*. "*Provided* you are willing, we shall go," is correct.

Quite. It is a safe rule for the young student to use *quite* only when *entirely* may be substituted.

Raise—*rear*. Horses and corn are *raised*; children are *reared*.

Rarely ever. The *ever* is superfluous.

Real. An adjective cannot modify another adjective; hence we cannot say, "It is real good."

Recipe—*receipt*. The old distinction is good. The first is a culinary term; the second, a commercial term.

Referee. Like *umpire* this word is not properly used as a verb.

Remember of. See *of*.

Relative—*relation*. *Relatives* is preferable to *relations*. See *Kinsman*.

Repeat. In the sentence, "Please repeat the question again," the *again* is redundant unless the question is to be given a third time.

Retire. A pretentious and affected substitute for *go to bed*.

Reverend—*reverent*. The first means *entitled* to veneration; the second means *paying* veneration. The similarity in form should not

confuse the student. "The *reverend* old gentleman was treated with great respect," "His attitude was prayerful and *reverent*."

Rig. As a noun, meaning horse and carriage, is colloquial and provincial. *Rig*, used as a verb, to dress up in a fanciful manner, is colloquial.

Says. Often employed by illiterate people where the past form *said* should be used.

Seldom or ever. *Seldom* is sufficient.

Sewage — *sewerage.* *Sewage* (the waste) is carried away in the *sewerage* (the system of sewers.)

Sit — *set.* See page 485.

So. Is a greatly overworked word. Do not use it as an intensive word; "He is so good," "I am so glad you have come." Compare the equally objectionable use of *such a* as an intensive; "This is such a peculiar story."

Some — *somewhat.* It is wrong to say, "She is some better;" substitute *somewhat*.

Somewheres. A barbarism.

Stop. Should not be confused with *stay*. *Stop* means a momentary break in action; *stay* implies duration of time. The following sentence makes the correct distinction, "On my way home, I shall *stop* at New York; but I shall not *stay* there long." To *stop* at a hotel is a colloquialism that seems destined to become good English.

Subsequent to. *After* is in better taste.

Such a. Do not say, "He is such a fine student." See *so*.

Than whom. An awkward form that is supported by good usage. "Dr. Mason, *than whom* there is no better surgeon in the state, has charge of the case."

Those kind — *those sort.* A solecism. Substitute *that*.

Through. The sentence, "I am through my dinner," is inelegant. Say rather, "I *have finished* my dinner."

To. Omit in the sentence, "Where has he gone to?"

Toward — *towards.* Use either form.

Transpire. Not used by careful writers in the sense of *to happen*. It properly means to *breathe through*; hence, to *become known*.

Try and. Although *try and* sometimes occurs in good writing, *try to* is preferable. Say, "*Try to come.*"

Two first — two last. Good use sanctions *first two* and *last two*.

Unique. Properly means *singular*; *one only* existing; as, "*A unique manuscript.*" Do not say a thing is very *unique*.

Verbal (coming from *verbum*, meaning *word*). Often incorrectly used for *oral*. *Verbal* applies to both spoken and written words; *oral* to spoken words only.

Very. Not properly used as a modifier of the past participle. Do not say, "I was *very* pleased;" say, "I was *very much* pleased." *Very* may modify an adjective but young writers have a tendency to use it too frequently. Use it rarely.

Ways. We should say, "It is a long *way* from here;" not, "It is a long *ways* from here."

Without. Do not confuse with *unless*. "I shall not go without he comes," was formerly considered correct, but good usage now insists upon *unless*. *Without* is a preposition; *unless*, a conjunction.

Witness. Formal for *see*. We can *witness* a murder, a football-game, a theft, etc., but we *see* a river, a house, a star, or a fire.

How Good Use is Determined.—Those who attempt an arbitrary decision on special questions of good usage are constantly on the verge of danger. In certain cases their judgment may have failed to register what the majority of the best writers and speakers are now really using. Since our language is full of life, it grows and changes from year to year. A word in good use to-day may be forgotten ten or twenty years hence, when the object or movement which it names has passed away. We see this about us every day as new inventions supersede old ones, and new methods of thought or new institutions replace the old. The radicals and the conservatives are always at war, and the radical writers and speakers, in searching for the novel, the picturesque, and the bold, may often push doubtful words and phrases into the safe refuge of author-

ity. In these maneuvers, moreover, an established word may sometimes be ousted. And as long as the English language continues to be a vital instrument for the record and transmission of thought, the processes of growth and decay will continue. The young writer will accordingly regard the foregoing as a list of suggested warnings, and not as final decisions. He will remember that the only court of appeal is Good Use,—reputable, national, and present,—and that decisions even here may be misinterpreted. The student's practical recourse is untiring watchfulness of those writers and speakers whose culture commands respect.

One further warning is necessary. Let no student think that if he avoids all such errors as we have indicated, his diction is necessarily good. The essentials of effective writing or speaking are clearness, vigor, and correctness,—not one of these singly, but all of them in combination. As Professor Palmer has told us, our work should not be distinguished so much by freedom from fault as by abundance of virtues. The young writer will remember that the specific mistakes we have here recorded, he must avoid; he will supplement this advice with his determination to make every sentence say exactly what he wishes it to say.

Here boys. WORDS JUDGED BY EFFECTIVENESS

We have learned that many words seeking admission into the language, or struggling to remain in the language, must make their final appeal to the court of Good Use. If certain words are used by a majority of the best writers and speakers, they may be used by us. Though this is our accorded privilege, there frequently arises the ques-

tion: Is this the *best* word to use? We shall be helped in our answer by examining words from the following points of view: (1) general and specific words; (2) euphonious and cacophonous words; (3) Anglo-Saxon and Latin words.

General and Specific Words. — Most of us like to be lazy. We like to lie abed late in the morning, or to sit in a Morris chair rather than to run on an errand to the grocery store. In describing a building in which a certain family lives, we prefer to say, "They live in a house." If we continuously lie abed or sit in Morris chairs, we soon grow weak and finally lose control of ourselves; likewise, if we content ourselves in our speech with general terms such as *house* for every place of habitation, our language soon becomes enfeebled and is no longer efficient for our needs.

Suppose we examine in detail this generic term *house*. One of the definitions in the Standard Dictionary is: — *A place of abode or shelter*. That is a good definition, even though it does not tell much. When we say, however,

"John Everton lives in a house at the foot of Sharron Hill,"

our sentence gives us no clear idea of the house John lives in. By substituting for the general word *house* any one of the specific words, *shack*, *dug-out*, *hovel*, *lodge*, *parsonage*, *manse*, *cottage*, *mansion*, *castle*, or *palace*, we should convey to our reader, or to our listener, a much more definite notion of John's surroundings, and even of John himself. The use of the word *shack*, *hut*, *hovel*, or *dug-out*, for instance, would indicate that John's house is a wretched sort of shelter, and that John himself is a poor, ill-dressed fellow, unattractive and plebeian. On the other hand, the

word *mansion*, *castle*, or *palace*, would suggest that John's house is a magnificent structure, and that John himself is an aristocratic gentleman of wealth and position. Again, the use of the word *lodge*, *cottage*, *manse*, or *parsonage*, would present John as a servant, a man of humble occupation, or a clergyman, living in an unpretentious home, while *bungalow* would present him as a man of leisure, living in Bohemian fashion, in a small, but artistic home. Still again, the word *hotel*, *casino*, or *tavern*, though it would suggest but little about John Everton himself, would denote very definitely John's surroundings.

From this study of the word *house* we may see that vividness and precision are secured by the use of the specific rather than the general word. General words have their uses — very important uses, too; but in our oral or in written work — whether descriptive or narrative — we wish to paint a picture and must see that the narrowly specific word, be it noun, verb, adverb, or adjective, is our most effective word. By reading and examining the following description from Maxim Gorky's short story, *Tchelkache*, we may see more plainly the value of the specific word:

"When the 'longshoremen, leaving their work, were dispersed in noisy groups over the wharf, buying food from open-air merchants, and settling themselves on the pavement, in shady corners, to eat, Grichka Tchelkache, an old jail-bird, appeared among them. He was game often hunted by the police, and the entire quay knew him for a hard drinker and a clever, daring thief. He was bare-headed and bare-footed, and wore a worn pair of velvet trousers and a percale blouse torn at the neck, showing his sharp and angular bones, covered with brown skin. His tousled black hair, streaked with gray, and his sharp visage, resembling a bird of prey's, all rumped,

indicating that he had just awakened. From his mustache hung a straw, another clung to his unshaved cheek, while behind his ear was a fresh linden leaf. Tall, bony, a little bent, he walked slowly over the stones, and turning his hooked nose from side to side, cast piercing glances about him, appearing to be seeking some one among the 'longshoremen. His long, thick, brown mustache trembled like a cat's, and his hands, behind his back, rubbed each other, pressing closely together their twisted and knotty fingers. Even here among hundreds of his own kind, he attracted attention by his resemblance to a sparrow-hawk of the steppes, by his rapacious leanness, his easy stride, outwardly calm but alert and watchful as the flight of the bird he recalled."

Now the general thought presented in this extract is that of a man's personal appearance, but the words are so well chosen that the reader forms a vivid picture of the old jail-bird. His "tousled black hair," his "brown trembling mustache," with the single straw hanging to it, his tall, long, slightly bent form, his piercing eyes and hooked nose—all these details, conveyed by a happy selection of adjectives, form a definite picture in the mind of the reader and could easily be transferred by a painter to the canvas. We should have to supply unessential details, but we should not find this task difficult; for all important suggestions are given us—even in matters of dress, such as the worn, velvet trousers and the torn, open shirt. All these details, or counterparts of these, we have seen in just the combination here revealed. The result is, that out of the old and the commonplace, something entirely original and concrete is produced.

Now that the foregoing description has revealed certain secrets of specific attainment in style and composition, let us see what the following narrative selection from Jack

London's *Call of the Wild* will reveal. The reader will recall that the passage describes a scene which occurs after "Black" Burton has picked a quarrel with a tenderfoot, and Thornton has good-naturedly interfered. Burton resists the interference, suddenly strikes Thornton a blow that sends him spinning toward the rail of the bar, and in that hurried movement arouses the fierce ire of the dog, Buck.

"Those who were looking on, heard what was neither bark nor yelp, but a something which is best described as a roar, and they saw Buck's body rise up in the air as he left the floor for Burton's throat. The man saved his life by instinctively throwing out his arm, but was hurled backward to the floor with Buck on top of him. Buck loosed his teeth from the flesh of the arm and drove in again for the throat. This time the man succeeded only in partly blocking, and his throat was torn open. Then the crowd was upon Buck, and he was driven off; but while a surgeon checked the bleeding, Buck prowled up and down growling furiously, attempting to rush in and being forced back by an army of hostile clubs."

When we examined the descriptive selection from Gorky, we noted that the intense visualization was largely effected by a happy selection of adjectives; here, in this lively narrative sketch of London's, we see that the energy and the vividness of the scene are largely due to the choice of effective verbs and nouns. Now let us examine the selection more carefully, and select some of the words and phrases that London used to reproduce the action which he saw so clearly in his own mind.

The spectators saw Buck's body "rise in the air" toward Burton's throat. Burton "threw out his arm," but Buck "hurled" him "backward." Then Buck "loosed his teeth" from the arm, and immediately "drove in

again" for the throat. This action Burton only partially "blocked," and his "throat was torn open." Buck was then "driven off" by the crowd, and a surgeon "checked the bleeding," but Buck continued to "prowl" up and down, "growling" furiously.

The verbs here used, together with the nouns, express the successive actions that make up the incident. The words are so strong and so simple that they make us think of our own experiences. We have not seen the identical actions, but we have seen similar actions; and our imagination readily unites the diversified concrete acts into a connected whole. Furthermore, these words appeal to us in varied ways.

Most of these which we have quoted appeal to the eye, — to our sense of form, as in "Buck," "throat," "arm," "teeth"; to our sense of color, as in "bleeding." But the words "bark," "yelp," "roar," and "growl" appeal to the ear; and such a phrase as "loosed his teeth from the flesh of the arm," not only recalls visual experiences, but also revives muscular sensation (the sense of feeling).

The general term *sensation* comprehends all impressions that are made on our sense organs — the sensations of sight, hearing, touch, taste, and odor. In order to express vividly the different appeals which the five senses make, we should cultivate a sense for the vivid and specific word. When, in our narrative and descriptive writing or speaking, we are trying to suggest to our friends the images, sensations, and actions which we have in mind, we shall try to select words that suggest definite, concrete impressions. In this endeavor we shall succeed best by using the specific word, for the idea which this specific word names will most readily connect itself with the reader's experience.

EXERCISE

Select three passages from poetry or prose which contain specific words. Show the advantage of the specific words.

Euphonious and Cacophonous Words. — A word may have the sanction of reputable, national, and current usage, but may be objectionable because it is accompanied by inharmonious sounds or similar word endings; as,

“I came near missing seeing you,” or, “I can candidly say.”

The repetition of the syllables *ing* and *can* produces what we call cacophony—an ill-sounding effect. The young writer is frequently in doubt concerning the repetition of a word. He has learned that such repetition as the following sounds crude:

“I saw a cow in the pasture. I was walking through the pasture.”

Yet when he reads Coleridge's *Ancient Mariner*, he is somehow charmed by such lines as these:

“Alone, alone, all, all alone,
Alone on a wide, wide sea!”

In this confusion the pupil searches for some guiding principle. He may let his choice be determined by one or all of the following considerations: (1) clearness, (2) force, and (3) euphony. He should try to see that no one of these three is disregarded. One thing he must not do: he must not betray his anxiety to avoid repetition by such unskillful shifts as the following:

“John tried to study his lesson in the same room where other pupils were perusing their books.”

He should guard against ending several sentences with the same word; as,

To-morrow I go to school. We study mat-weaving in school.

An unconscious rhyme may also sound bad; as,

If you think it will rain, I will go on the train.

A study of the beautiful effects which arise from the proper combination of syllables will help to remedy this grievous fault. Strict training in listening to the sounds of words will aid in cultivating a sense for pleasing sound and in developing the habit of using agreeable word-combinations.

EXERCISES

I. *From your next literature assignment, select five examples of euphonious phrasing.*

II. *Examine your own writing, or the writing of your friends, to see if you can discover any ill-sounding phrases.*

Anglo-Saxon and Latin Words. — Many young writers have been told that they should never use a Latin word where an Anglo-Saxon word could be substituted. Such advice is too sweeping. In writing or in speaking, the writer does best when he is hurried along by an enthusiasm that is so concerned in expressing itself that it is largely unconscious of the means which it employs. In the revision, the written work must be coldly scrutinized. Then the writer must face the vital question: Is this word effective? That the word is of Anglo-Saxon or of Latin origin will be of minor importance. Often good taste demands the short, the simple, and the concise, especially for simple and concrete description and narration; fortunately our parent Anglo-Saxon has left to modern English many words of this kind. Or the purpose may be to express

abstract or philosophic thought in language of corresponding dignity and stateliness; fortunately again the English language has been a shrewd borrower and has furnished us with a vocabulary which will serve the most discriminating thinker.

We have come to treat our words on the democratic basis; we test their efficiency, not their nativity. Therefore, if a word exactly expresses our thought, we use it without questioning its origin or measuring its length. Read the following passages:

Thus they discoursed together till late at night; and after they had committed themselves to their Lord for protection, they betook themselves to rest. The pilgrim they laid in a large upper chamber whose window opened toward the sun rising; the name of the chamber was Peace; where he slept till break of day and then he awoke and sang.

—BUNYAN: *The Pilgrim's Progress*.

Per cent of foreign words, 11.8 per cent.

To talk in a manner intentionally above the comprehension of those whom we address is unquestionable pedantry; but surely complaisance requires that no man should, without proof, conclude his company incapable of following him to the highest elevation of his fancy, or to the utmost extent of his knowledge. It is always safer to err in favor of others than of ourselves, and therefore we seldom hazard much by endeavoring to excel.

—DR. JOHNSON: *The Rambler*.

Per cent of foreign words, 29.1 per cent.

Religion, in a large sense, doth signify the whole duty of man, comprehending in it justice, charity, and sobriety; because all these being commanded by God, they become a part of that honor and worship which we are bound to pay to him.

—JEREMY TAYLOR: *Holy Living and Dying*.

Per cent of foreign words, 30.2 per cent.

A glance at the foregoing selections proves that not all Latin words are long, and that not all Anglo-Saxon words are short; yet the general distinction is clear. Anglo-Saxon names the ideas that are specific, tangible, and simple; Latin names the ideas that are general, intangible, and complicated. The distinction does not imply that the one is better than the other; it does imply that the principle which determines choice is the nice adjustment of the word to the idea. Where exactness is the aim, the etymology of the word will sink to its properly subordinate plane.

EXERCISES

I. *Select a topic for a theme in which you expect to use a large proportion of Anglo-Saxon words.*

II. *Select a topic in which you think that you will use a smaller proportion of Anglo-Saxon words than you used in writing the foregoing composition.*

Strong and Hackneyed Words. — Certain words that are unobjectionable in themselves have so often been grouped with certain other words that the phrases in which they occur have grown threadbare through repeated and tiresome use. Some of these words and expressions may once have been effective, but they have been so long tossed about by people who carelessly speak and write that the combinations have lost all their original effectiveness. Such people stupidly imagine that “going to bed” is a vulgar phrase, but that “seeking their downy couch” is an expression characterized by elegance and refinement. Accordingly, they betray their lack of taste by discarding the simple and strong phrase in order to accept the cheap and tawdry ornament.

Young writers should not forget that in language, as in dress, there is a constant requirement for the simple and the quiet. The true elegance is the quiet, unobtrusive elegance of simple and unaffected speech. Cheap finery in phrase and garb is always out of place. As children are deceived by tinsel and glitter, so young students may be deceived by the over-adorned phrase. Examples of the trite and hackneyed words are accordingly printed here, as a warning to the young writer who wishes to write well.

point with pride	ruby lips
fine as silk	pearly teeth
pale as death	melting brown eyes
disciple of Izaak Walton	launched into eternity (hanged)
broad acres	Providence permitting
sunk into his last sleep	blanket of snow
a modern Goliath	Mother Nature
paternal ancestors	Father Time
clad in conventional black	point the finger of scorn
potent factor	melancholy days
raven locks	rosy dawn
alabaster brow	the sun in all his glory
white as ivory	the moon in her pale beauty
ivory brow — marble brow	silvery moon
carpet of green grass	velvety lawn

Most of these phrases lack simple directness; instead of naming the idea at once, they indulge in circumlocution. Some of them,—“raven locks” and “ivory brow,” for instance,—were proper once, but by repeated and indiscriminate use they have lost their vitality. All these expressions show an indulgence in style for the sake of the style, whereas language should concern itself with the expression of the thought for the sake of the thought.

The style of the good writer, like that of the well-dressed man, does not attract attention to itself. The chief objection, then, to the use of the hackneyed expression is that it fails to convey anything of the real feelings of the writer. It is a borrowing of some past effect.

HOW TO SECURE A LARGE VOCABULARY

The real possession of a writer or a speaker is his stock of ideas and of words. Between these ideas and words the relationship is so intimate that one can scarcely be retained without the other. Sir William Hamilton compares the process of thought formation to the excavation for a tunnel; language is the stone arch which supports the thought structure. We cannot accurately communicate ideas without words; and the charm and precision of this communication will depend largely on what our Anglo-Saxon ancestors called the *word-hord*. If this word-hord is scant and insufficient we shall find ourselves sorely hampered, and our oral and written expression will be crude and unsatisfactory, but with an extensive vocabulary at our command, we can express our ideas with accuracy and with beauty. And the pleasure and profit are all the greater when we discover that this increase in words which we know how to use means a corresponding increase in the number of ideas that come into our mind. With the acquirement of every new word there comes either a new thought or a new phase of an old thought. It is not strange, then, that there is such great advantage in the acquiring of new words. It is the duty of every one to be constantly calling new words to his service and to develop the habit of using his words with careful discrimination.

METHODS FOR INCREASING ONE'S VOCABULARY

In Reading and Listening, Watch for New Words.—Books and magazines will furnish rich opportunity for adding to one's vocabulary. Here words are in action; we may observe the qualities that recommend various words for various uses. If we are puzzled, our recourse is the dictionary — unless we are privileged to have at our side a person who can explain the meaning. This active play of words we see, too, in the conversation that goes on about us. Young people can learn much by listening to the familiar talk of parent, teacher, or minister. Make a list of all new expressions thus heard and note the particular shade of meaning each suggests.

Look up the New Words in a Dictionary and Study the Definitions, Synonyms, and Antonyms.¹—By observing this direction, in addition to the first, the pupil will not only learn to appreciate the finer shades of meaning in the use of words, but he will learn to use a vocabulary of richer content.

Take Infinite Pains in Translations.—Pupils who are studying a foreign language, will find no better training than the attempt to secure the highest degree of accuracy and charm in translation. The idiom of one language frequently clashes with the idiom of another. Nothing is of greater service than to try with patience and ingenuity to get the right expression. The earnest pupil will not

¹ List of good reference books:

Dr. Bell's *The Worth of Words*.

Trench's *The Study of Words*.

Roget's *Thesaurus*.

Crabbs's *English Synonyms*.

Fernald's *English Synonyms, Antonyms, and Prepositions*.

give up until he has secured the exact, the inevitable, word.

Observe Every Passing Phenomenon. — Sometimes, as we have hinted, we gain possession of an idea before we are able to name it. Perhaps most of us, when we were children, have noticed that water left in a saucer in the sun soon dries up. By questioning our parents or older brothers, we have learned that the name for this process is evaporation. Similarly, we have learned the names of other physical processes, such as gravitation, combustion, and electrolysis. By being curiously observant of such phenomena as these, we can, by questioning, increase our stock of ideas and words.

Make Free Use of New Words. — Hitherto we have laid stress upon the mere acquirement of a vocabulary. In order that our stock of words may be helpful, it must be kept in active service. Money piled up in vaults is useless; only money that circulates increases in value. No one has expressed more happily than Professor Palmer the value and interest of the active use of new words. Read carefully what he says:

“Why, then, do we hesitate to swell our words to meet our needs? It is a nonsense question. There is no reason. We are simply lazy; too lazy to make ourselves comfortable. We let our vocabularies be limited and get along rawly without the refinements of human intercourse, without refinements in our own thoughts; for thoughts are almost as dependent on words as words on thoughts. For example, all exasperations we lump together as ‘aggravating,’ not considering whether they may not rather be displeasing, annoying, offensive, disgusting, irritating, or even maddening; and without observing, too, that in our reckless usage we have burned up a word which might be convenient when we should like to mark some

shading of the word *increase*. Like the bad cook, we seize the frying pan whenever we need to fry, boil, or stew, and then we wonder why all our dishes taste alike, while in the next house the food is appetizing. It is all unnecessary. Enlarge the vocabulary. Let any one who wants to see himself grow, resolve to adopt two new words each week. It will not be long before the endless and enchanting variety of the world will begin to reflect in his speech and in his mind as well. I know that when we use a word for the first time, we are startled, as if a fire-cracker went off in our neighborhood. We look about hastily to see if any one has noticed. But finding that no one has, we may be emboldened. A word used three times slips off the tongue with entire naturalness. Then it is ours forever, and with it some phase of life which had been lacking hitherto. For each word presents its own point of view, discloses a special aspect of things, reports some little importance not otherwise conveyed, and so contributes its small emancipation to our tied-up minds and tongues."

Even if we hesitate to use these newly acquired words in speech, we need not hesitate to write them. We can resolve to use in each of our compositions or letters one word which we have never used before. This device is mechanical, to be sure, and at times it will be unsatisfactory; but the accrued result will justify the endeavor. In this—as indeed in all writing—appropriateness will be our best guide. We shall avoid all affectation and undue quaintness and novelty, but we shall draw freely from the approved resources of the language and concern ourselves with making the word "cousin to the deed."

To the young writer the words of Robert Louis Stevenson are inspiring. He consciously strove to master words and with what excellent results the following selection shows:

"All through my boyhood and youth I was known and

pointed out for the pattern of an idler; and yet I was always busy on my own private end, which was to learn to write. I kept always two books in my pocket, one to read, one to write in. As I walked, my mind was busy fitting what I saw with appropriate words; when I sat by the roadside, I would either read, or a pencil and a penny version-book would be in my hand to note down the features of the scene or commemorate some halting stanzas. Thus I lived with words. And what I thus wrote was for no ulterior use; it was written consciously for practice. It was not so much that I wished to be an author (though I wished that, too) as that I had vowed that I would learn to write. That was a proficiency that tempted me; and I practiced to acquire it, as men learn to whittle, in a wager with myself. Description was the principal field of my exercise; for to any one with sense there is always something worth describing, and town and country are but one continuous subject. Whenever I read a book or a passage that particularly pleased me, in which a thing was said or an effect rendered with propriety, in which there was either some conspicuous force or some happy distinction in the style, I must sit down at once and set myself to ape that quality. I was unsuccessful, and I knew it; and tried again, and was again unsuccessful, and always unsuccessful; but at least in these vain bouts I got some practice in rhythm or harmony in construction and the coördination of parts."

EXERCISES

I. *From your next assignment in your literature work, select five of the most unfamiliar words, and use them in a composition.*

II. *Find five synonyms for the foregoing five words, and use them in sentences.*

III. *Find five antonyms for the same five words, and use them in a letter to an imaginary friend in London.*

Begin here
for Exercises

IV. *Determine to acquire during the next week five new words. In a letter to your teacher, describe in detail how each of these was acquired.*

V. *In every composition that you write hereafter, use at least one new word. Underscore each one so that your teacher may know what words you are acquiring.*

VI. *In going to and from school be on the constant watch for new phenomena. Describe one of these and give it its proper name.*

VII. *In some poem or poems you chance to read during the week, make a list of words which sound perfectly proper, but which you would not admit into your own prose.*

VIII. *From the following list of words select five that are unfamiliar. Consult the dictionary in regard to each of these, and then use them in sentences. Which ones are of Latin origin?*

cursory	termagant	equivocal
manipulate	facile	importunate
apprehend	expedient	trepidation
diminutive	exigency	accelerate
premise	sentient	inordinate
insuperable	cadaverous	exorbitant
transcendent	anomalous	tenuous
immutable	alleviation	grotesque

IX. *Can you recall when, in your early childhood, you learned certain words? If you can, write about it.*

X. *Make a list of five or more specific words that may be comprehended by the general terms **boat, school, metal, merchant, and workman.***

Few or Many Words. — The large question of inclusion and exclusion has already been discussed in the chapter on the whole composition, and also in the one on the para-

graph. In narrating an incident, we must discard the unessential; in describing an object, we must not burden the reader with a confusing multiplicity of details; in exposition and argumentation, we must have a definite purpose and reject all the irrelevant topics. Where repetition and amplification contribute to clearness, we shall freely include; where they simply divert, we shall as freely exclude. The general principles that apply to the inclusion or the exclusion of the paragraph in the composition, or to the sentence in the paragraph, apply also to the admission or rejection of words in a sentence. The fault is as great when we use too few words as when we use too many words.

"Our words," says Professor Palmer, "should fit our thoughts like a glove, and be neither too wide nor too tight. If too wide, they will include much vacuity besides the intended matter. If too tight, they will check the strong grasp."

Using too few words sometimes makes the meaning of a sentence doubtful. The sentence,

I saw the secretary and treasurer of the club,
strictly means that the office of secretary and treasurer was combined. If the speaker means that he saw two persons, he should say,

I saw the secretary and *the* treasurer.

Many terms are employed to designate the fault of using too many words. Tautology names the common fault of unnecessarily repeating an idea in different words; as, *a new beginner, the first inventor, generally disliked by most people*. Pleonasm consists in the repetition of an idea implied in some other word or element in the sentence; as, *black pitch, green verdure*, and the free intrusions of *and's, very's, and so's*. Circumlocution is a roundabout way of

expressing a simple idea; as, *He was launched into eternity*, instead of *He died*; or, *The ebony opposite of day, for night*. Redundancy, superfluity, verbosity, diffuseness, and prolixity all express a superabundance of words or of unimportant ideas. The young writer will avoid these faults by obeying the simple injunction:

Be as concise as clearness will permit.

EXERCISE

Condense the following sentences:

1. A ~~dark, gloomy,~~ black cloud was gathering in the west.
2. Columbus ~~was the first~~ discoverer of America.
3. His mental powers have been atrophied, ~~dulled,~~ and paralyzed by dissipation.
4. This truth is ~~universally~~ believed by all the people ~~on~~ the face of the earth.
5. The ~~optic~~ nerve of the eye has been destroyed.
6. A soft, ~~white, fleecy, powdery~~ snow has been falling all night.
7. The acoustic arrangements ~~were so arranged~~ as to enable every one to hear well.
8. The sisters differ ~~from each other~~ in many respects.
9. Her hobby is to collect ~~together~~ as many post-cards as possible.
10. A ~~vast~~ multitude of people assembled ~~in great numbers~~ to hear the evangelist.
11. The exigency of the occasion demands that we make ~~haste and~~ hurry home.
12. Indisputable evidence which no one could contradict was introduced at the trial.
13. Her ~~rosy~~ cheeks were redder than the crimson dawn.
14. The people unanimously voted with ~~one accord~~ for the candidates who favored high license.

15. Just as the golden sun was flooding the landscape with a bright, gleaming, ~~effulgent~~ light, the raging conflict between the hostile forces of the opposing sides was fought with great spirit.

16. Yesterday afternoon, at two o'clock, the last sad rites over the departed soul of the deceased sister were observed with affecting ceremony.

17. The minister expatiated ~~at length~~ in a long sermon on "Secret Sin."

18. The physician says that he has discovered an ~~infallible~~ remedy which ~~he warrants~~ will cure consumption.

19. As we continued our journey, the sable goddess who opens the vesper gates stole upon us, and compelled us to stay our footsteps until the rosy fingered Aurora should unclasp the gates of dawn.

20. Sweet, melodious, tuneful, harmonious ~~music~~ fell upon our ears with a soothing, euphonious sound which calmed our troubled spirits.

21. The green ~~verdure~~ against the ~~pitchy black of ebony~~ darkness was scarcely discernible.

22. The happy couple are about to embark upon the sea of matrimony.

23. The last days of the murderer whose soul was about to be launched into eternity were spent in making preparation for the departure of his soul into that bourne whence no traveler returns.

24. When Irving returned ~~back~~ to the native land of his birth he found that many changes, ~~vicissitudes~~, and misfortunes had occurred in it.

25. He first made an objectionable statement, and then, to add to its offensiveness, he repeated it again.

26. He said ~~absolutely~~ nothing.

27. They were ~~utterly~~ annihilated.

28. The children will ~~please~~ rise to their feet.

Again, young writers are likely to omit connectives and

thus, by using too few words, obscure the consecutive line of thought. Professor Hill says, "Strike from a page of any master of reasoning every *though, while, hence, accordingly, yet, notwithstanding, for, therefore, on the one hand, on the other hand, now, indeed,* and you will be surprised to see how much is taken away."

To Here for I had. Ins

EXERCISES

I. Study your next prose literature assignment to see how many expressions are used to establish connection.

II. Supply from the following list of words the proper word for each blank in the sentences below :

accept, except
aggravate, annoy
approach, address
calculate, think, suppose
couple, two
farther, further
healthful, healthy
illusion, allusion
may, can
official, officious
recipe, receipt
transpire, happen

affect, effect
anxious, eager
balance, remainder
expect, suspect
demean, debase
fix, mend
hung, hang
mad, angry
observation, observance
raise, rear
reverend, reverent
verbal, oral

NOTE.—Consult the list of words and expressions violating good use, pages 165-175.

1. Every student must conform to the regulations; I shall ~~no~~ *except* no one.
2. Would you ~~accept~~ the apology if you were I?
3. The damp climate is likely to ~~affect~~ *affect* your health.
4. The climate of Arizona, it is said, will ~~afford~~ *afford* a cure for tuberculosis.

5. If you continue to ~~be~~ ^{amuse} your teacher, you will be compelled to leave the school.

6. Overeating will ~~cause~~ ^{cause} dyspepsia.

7. We are growing ~~about~~ ^{anxious} about the friends who are still out on the lake.

8. The children were ~~eager~~ ^{eager} to hear the story.

9. I should not think of ~~admitting~~ ^{admitting} Tom upon a subject so hateful to him.

10. Let us ~~visit~~ ^{visit} the village and if possible let us enter and make an attack.

11. I shall not pay the ~~balance~~ ^{balance} of the account to-day.

12. The ~~rest~~ ^{rest} of the Helvetians were put to flight by Cæsar.

13. I ~~know~~ ^{know} you are wrong in this matter.

14. The expert bookkeeper can ~~calculate~~ ^{calculate} rapidly.

15. Let us ~~suppose~~ ^{suppose} the earth to be the center of some great planetary system.

16. The people ~~expect~~ ^{expect} great things from our legislature.

17. A few people ~~think~~ ^{think} that bribery and corruption have entered into the management of our city affairs.

18. He gave me a ~~couple~~ ^{couple} of his finest chickens for our Christmas dinner.

19. A happy joyous ~~group~~ ^{group} they were, starting out in search of happiness.

20. The students ~~praise~~ ^{praise} themselves in such manner as to elicit praise from their principal.

21. The soldiers who pillaged the town ~~praise~~ ^{praise} themselves by their cruel conduct.

22. We could proceed no ~~farther~~ ^{farther} because of the barriers of ice.

23. The situation has this ~~great~~ ^{great} advantage.

24. I shall use these scraps to ~~make~~ ^{make} the dress.

25. It will be well for us to ~~visit~~ ^{visit} his principle in our memories.

26. His mind is not in a ~~normal~~ ^{normal} condition.

27. The game of tennis provides for plenty of good ~~exercise~~ ^{exercise}.

28. The chandelier was ~~hang~~ from the center of the ceiling.
29. The murderer was ~~was~~ last Friday.
30. Magua's ~~suffer~~ to the wrongs which their tribe had suffered, stirred the Hurons to revenge.
31. Geniuses are often subject to queer ~~thing~~.
32. Much learning hath made thee ~~man~~.
33. The incident made him very ~~man~~.
34. ~~Can~~ I be of assistance to you?
35. ~~Will~~ I be excused from the next recitation?
36. We learn from experience and ~~be wise~~.
37. They are characterized by a strict ~~kind~~ of all the ceremonies practiced by the apostles.
38. His ~~peculiar~~ manner was very offensive to his schoolmates.
39. His ~~great~~ duties were so burdensome that he had no time to devote to other interests.
40. The farmer has ~~raise~~ a large crop of wheat and corn.
41. The lad was ~~seem~~ in strict seclusion.
42. Your ~~case~~ for pudding is excellent.
43. In business it is always well to take a ~~recess~~.
44. The ~~old~~ gentleman with the white hair is in striking contrast to the curly-headed boy beside him.
45. Let your attitude in church be ~~be~~ and attentive.
46. These exciting incidents ~~are~~ many years ago.
47. The secret of the meeting has just ~~be~~.
48. The engraving will give you a better picture than you could get from a ~~be~~ description.
49. The written work was followed by an exercise in ~~be~~ composition.

III. *Correct the following sentences by removing the barbarisms, vulgarisms, and solecisms:*

1. The acoustics have been carefully provided for.
2. I allow that it will rain before night.
3. The situation is serious anyways you put it.
4. You aren't surprised, are you?

5. I do not know as I ever heard that song before.
6. Where were you ~~at~~ when the earthquake occurred?
7. Isn't this an ~~awfully~~ nice day?
8. Back of the policemen came the artillerymen.
9. A letter should be ~~backed~~ plainly in order to facilitate the work of the mail carriers.
10. He wanted ~~so~~ badly to see you.
11. ~~Don't fail~~ to be back in time for the senior entertainment.
12. Beside this, he refused to leave the study hall.
13. Although both dolls were ~~exactly~~ alike, the children quarreled ~~over~~ them.
14. The madman was ~~bound~~ to kill any one who came across his path.
15. Webster was a ~~branny~~ man as well as a man of iron will.
16. The hot-water bottle bursted, and the scalding water burned my arm ~~awfully~~.
17. All the family but Ethel and ~~I~~ were invited.
18. I am not sure but that you are correct.
19. Do not doubt but that all will be well in the end.
20. I cannot help but believe that you were at home when I called.
21. The light-complected man in the gray suit is my brother.
22. The baby is growing ~~enter~~ every day.
23. We sat in the ~~depot~~ all morning, watching the various types and classes of people who were waiting for their trains.
24. This book is very much different ~~than~~ the last one which you loaned me.
25. The critic who don't enter sympathetically into his work, fails to accomplish the real object of criticism.
26. We have had an elegant day visiting among old friends.
27. The laws restricting the emigration of Chinese into the United States are too severe.

28. The speech was spirited, but it failed to enthuse the audience.

29. Lincoln was ~~equally~~ as great as Washington.

30. Our new minister preaches first-rate.

31. The prisoner flew from justice.

32. The river flows ~~due~~ south to Gosport; from thence it flows east to the boundary line of the state and again turns south.

33. A restaurant for ladies and gents has been erected on the corner of Ohio and Meridian streets.

34. I didn't get to say what I had planned to say.

35. Margaret has ~~got~~ the book which you wish to borrow.

36. Had you ~~only have~~ told me in time, I could have been of service to you.

37. The boys staid home all day, awaiting the guests who did not arrive.

38. I beg your pardon, but how did you say?

39. Please decide at once if you will obey me.

40. The new cadet was illy treated by his classmates.

41. In ~~so~~ far as I know, he is perfectly reliable and trustworthy.

42. The class has been studying the indention of written conversation.

43. We were kind of tired after our long walk.

44. This sort of weather is very depressing.

45. Please leave ~~me~~ clean the boards for you.

46. This list contains less words than the preceding one.

47. He acted like he was angry. He behaves ~~just~~ like you do.

48. The farmer raised a limited crop of barley this year.

49. After disposing of your interests here, where do you expect to settle?

50. Roosevelt has lots of admirers in the Democratic party, and should he be nominated for the presidency, he would get a lot of support from ~~these~~ admirers.

51. Please let me off at Boston.
52. The child fell off of the gangplank into the water.
53. Latest styles in pants ~~to be found~~ at the Gentlemen's Clothing Store on West Sycamore Street.
54. That party to whom you referred me has ~~given his~~ promise to support the measure.
55. An ounce of preventative is worth a pound of cure.
56. He is well posted on current events.
57. He had shown no symptoms of insanity previous to this time.
58. His loyalty has been proven more than once.
59. We shall be there ~~providing that~~ it does not rain.
60. We rarely ever see each other.
61. I am ~~real~~ glad to be home again.
62. Brown did not referee the game properly.
63. Do you remember of seeing that picture at the World's Fair?
64. He seldom ~~or ever~~ comes to see us.
65. The patient is ~~some~~ better to-day.
66. The party expects to stop for a week or so in Paris, then they will go on to Florence.
67. Subsequent to the time, nothing else occurred to alarm the people in the volcanic districts.
68. He is such a fine student that every one expects him to receive a scholarship.
69. The principal said that he would try ~~and~~ arrange for a meeting of the athletic board.
70. He recited the two last stanzas with fine effect.
71. The senator's position is most unique.
72. I shall not forgive you without you make an apology.
73. He is rather dull and stupid, but I like him because he is so kind and clever.
- unmatched*

CHAPTER VI

LETTER WRITING

THE object of all letter writing is to convey a message or to give information. The kind of message to be conveyed, or the character of the information to be given, determines the kind of letters which we are to write. A letter conveying a message of friendship or affection, or one containing agreeable information given chiefly for the sake of pleasure to the recipient, is a *friendly letter*. A letter written for the sake of some advantage (usually commercial) to be derived either by the writer or by the recipient, is a *business letter*. These letters, differing so much from each other in spirit, differ, too, in form and style. The friendly letter is informal and full of the individuality of the writer. It seeks to enter into the spirit of the moment and to write of things which will be of particular interest to the reader. A traveler in Europe, writing to a friend in America, will feel justified in writing at length about the sights he is seeing, but he will not give the same material which the guide-book furnishes; he will introduce such personal incidents as will add piquancy and charm to the general account, and he will always be careful to select such topics as will appeal to the temperament of the person to whom he is writing.

The business letter, on the other hand, is brief, formal, and impersonal. It is courteous, but it pays no particular attention to the temperament or situation of the person addressed.

Kind of Paper to be Used.—The slightest details in letter writing often reveal the writer's culture and refinement. Lack of culture and refinement is shown not only in slovenly scribbling, poor spelling, faulty punctuation, and bad sentence structure, but also in the use of cheap, showy letter paper. Paper of this sort is usually ruled, because the persons who prefer it are generally unable to write an even, straight line on the unruled paper. Unruled linen paper of a good quality, either in cream or in white, is always in good taste.

Folding of the Sheet.—Before placing a letter in the envelope, fold the sheet in such a way that it will fit exactly into the envelope. If the paper requires only one folding, make the lower edge of the outside sheet meet exactly the upper edge. Paper used in business correspondence is usually $8 \times 10\frac{1}{2}$, and requires three foldings. First the lower edge is made to meet exactly the upper edge, and the sheet is then creased into thirds in such a way as to make its shape conform to that of the envelope.

THE PARTS OF A LETTER

The parts of a letter are: (1) the heading, (2) the salutation, (3) the body, (4) the subscription, and (5) the superscription. To these parts is often added, inside the letter, (6) the address of the person to whom the letter is written. The spacing, the relative position, and the nature of these parts may be noted in the following forms and in the explanations which follow:

FORMS USED IN FRIENDLY LETTERS

376 N. Illinois St.,
Portland, Oregon,
September 8, 1906.

My dear Mary, -

When your letter was forwarded ---

His example has been a constant stimulus and inspiration.

Sincerely yours,
Margaret Tuttle.

18 Maine St., Brookville, Ind.,
October 19, 1906.

Miss Adah Coluscott,
2236 N. Penn St.,
Richmond, Va.

My dear Miss Coluscott:

While I was visiting in Alabama, I

Trusting that your ambition may
be realized, I am,

Affectionately yours,
Ruth Fowler.

Laurel, W. Va.,
November 19, 1906.

My dear Mrs. Emmert:

I want to thank you for the beautiful book -----

Your continued remembrance of me
keeps me,

Your grateful friend,
Laura A. Smith.

Mrs. C. B. Emmert,
Clarksville, Ohio.

Dear Alice Merle,

You have written me-----

With affectionate regard to your dear
mother, I am,

Faithfully yours,
Dorothy Secrest,
Laurel, N. Y.

October 6, 1906.

By carefully noting and comparing the preceding forms, the pupil will observe the following facts concerning the parts of a friendly letter:

The Heading. — 1. The heading is composed of the address of the writer and of the date on which the letter is written.

2. When it is used at the beginning of a letter, as is customary, the heading is placed at the right of the page, beginning an inch or an inch and a half from the top.

3. Each line after the first in the heading extends a little farther to the right than the preceding line.

4. The heading may occupy either two or three lines, according to the taste of the writer. When the name of the street and the house number are given, it is better to use three lines.

5. The items in the heading may be placed at the close of the letter on the line below the signature, beginning to the right of the initials or of the Christian name in the signature.

6. A comma is placed after each item in the heading, except the last, which is followed by a period.

The Salutation. — 1. When the address is omitted from the beginning of the letter, the salutation is placed at the left of the page on the line below the last line in the heading. It begins at the margin of the sheet — that is, one inch from the left edge.

2. When the address is written at the beginning, the salutation is placed on the line below the last line in the address.

3. The adjectives coming between the first and the last words in the salutation are not capitalized.

4. The punctuation of the salutation may vary according to the relation between the correspondents; the comma,

or the comma and the dash, may be used in informal letters; the colon, or the colon and the dash, in formal letters.

5. The nature of the salutation varies with the degree of intimacy existing between the correspondents. "Dear Alice," for instance, indicates intimate friendship; "My dear Alice" is a little more formal; and "My dear Miss Colescott" is still more formal.

The Address.—1. The address consists of the name and the address of the person to whom the letter is written.

2. The address may be written at the beginning of the letter. If it is so written, it should be placed on the line below the last line of the heading, and should begin at the margin of the sheet,—that is, one inch from the left edge. If it is written at the close of the letter, it should be placed on the line below the signature and should begin at the margin on the left.

3. The address may occupy two or three lines, according to the number of items composing it, or according to the taste of the writer.

4. Each line after the first in the address should extend a little farther to the right than the preceding line.

5. The comma is used after every item of the address except the last, which is closed with a period.

NOTE.—In friendly letters the address is usually omitted.

The Body of the Letter.—1. The body of the letter may begin on the line below the salutation, either directly under the second word of the salutation, or immediately to the right of the last word in the salutation.

2. The body of the letter may close with the last sentence—as in Form 1—or it may run over into the complimentary close—as in Forms 2, 3, and 4.

3. The body of the letter—unless it runs over into the complimentary close—ends with a period. When the body runs over into the subscription, the last word in the body is followed by a comma.

The Subscription.—1. The subscription consists of the complimentary close—*Yours truly, Very truly yours, Cordially yours, Affectionately yours*—and of the signature.

2. The complimentary close is placed on the line below the last line of the body, at the right of the page.

3. The complimentary close, which should always consist of more than one word, varies with the relation between the correspondents. *Affectionately yours* and *Lovingly yours*, for instance, indicate intimate friendship; *Respectfully yours* and *Truly yours* are more formal.

4. Only the first word of the complimentary close should be capitalized.

5. The comma is used at the end of the complimentary close.

6. The signature is placed upon the line below the complimentary close at the right of the page.

The Superscription.—The superscription consists of the name and address of the person to whom the letter is written. It is placed on the envelope as in the form below:

Miss Amy King,

1217 College Avenue,
Kansas City, Missouri.

Miss Amy King

(or) 1217 College Avenue

Kansas City

Missouri

As shown above, the superscription may or may not be punctuated. Most business firms use punctuation. The name and address of the writer are sometimes placed in the upper left hand corner of the envelope.

FORMS USED IN BUSINESS LETTERS

Elm St., Bath, N. Y., June 8, 1908.

J. H. Brown & Co.,

21 State St., Chicago, Ill.

Dear Sirs:

Inclosed you will find -----

Truly yours,

J. M. Taylor.

Steele High School, Dayton, Ohio,

Mar. 16, 1908.

To the Captain of the Football Team
East High School, Cleveland, Ohio

Dear Sir: We are in receipt of your
proposition-----

Any further arrangements you
may make will be satisfactory to our
team.

Yours truly,
Russell Meltzer.

816 State St.,
Chicago, Ill.,

Dec. 14, 1907.

Gentlemen: You will please to send
by return mail-----

You would greatly oblige me by
sending the books immediately.

Very truly yours,
(Mrs.) R. M. Scott.

A. S. King & Co., Publishers,
Boston, Massachusetts.

Carefully noting the preceding forms used in business letters, and comparing them with the forms used in friendly letters, the pupil will observe:

1. That the heading may be written on one line or it may occupy two or three lines.

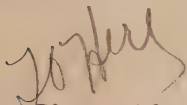
2. That the address must be placed in the letter,—either at the beginning or at the close.

3. That the salutation is formal. The following forms are usually employed in business letters: *Dear Sir:*, *Dear Madam:*, *Gentlemen:*, *Ladies:*.

4. That the body of the letter may begin on the same line with the salutation, immediately to the right of it.

5. That the complimentary close is formal. *Yours truly*, *Truly yours*, and *Very truly yours* are commonly employed.

6. The punctuation of the different parts of a business letter does not vary from that used in a friendly letter, except in the salutation, which sometimes takes the short dash after the colon.



FRIENDLY LETTERS

If we wish to communicate in writing our mental experiences, our feelings, our doings, or observations, to some one who is interested in our thoughts, feelings, and actions, we do so in a friendly letter. In this kind of letter we employ an informal, conversational style which gives our readers pleasure and places them in intimate sympathy with us.

For guidance in the writing of friendly letters, we may well ask ourselves the following questions suggested by George H. Palmer in his excellent essay, *Self-cultivation in English*: “What things will my correspondent wish to know? How can I transport him out of his properly

alien surroundings into the vivid impressions which are now mine? How can I tell all I long to tell, and still be sure the telling will be for him as lucid and delightful as for me?"

In other words, in the writing of a friendly letter we must constantly keep ourselves in the place of the reader. We must be acquainted with his interests and understand his tastes; otherwise, our letters to him will be uninteresting and tiresome. For instance, a letter containing a detailed explanation of the mechanism of an engine, to a man who is wholly absorbed in the study of classic literature; a narration of idle, gossipy news to a friend who is removed by noble sentiment from the sordid things of life; or the discussion of the economical aspect of some political question with some friend who feels no interest in politics,—any one of these will arouse little response. On the other hand, the description of a new flower, of a strange bird, or of a peculiar insect, which we have noted, will give keen pleasure to some friend of scientific turn of mind; the narration of some incident of ethical import will delight one who is interested in moral development; and the discussion of the political significance of current events may arouse the deepest interest in the mind of one who is engrossed in the study of political economy.

In the writing of any friendly letter, we should first consult the interest of the reader, then strive to satisfy that interest.

EXERCISE

Examine the following topics. Which of them are suitable to be discussed in letters? Which of them would be of special interest to some of your friends? To what friend would you write a letter on the first topic? On the third topic? On the

fifth topic? Why would you choose different topics in writing to these different friends? Who of your friends would not be interested in the second topic? In the fourth topic? In the sixth topic? In the eighth topic?

1. How I Entertained a Party of Girls Yesterday Afternoon.
2. A Military Review at Camp Morton.
3. An Incident from Bird Life.
4. My Favorite Story.
5. Our School Organizations.
6. The Latest Scandal in Social Circles.
7. Why I Object to Playing Cards.
8. Some Bad Traits in the Characters of Some of Our Mutual Friends.
9. My Experience in a Storm at Sea.
10. A Jolly Coon Hunt.
11. Morning in the Country.
12. How We Made a Boat.
13. The Mystery of the Soul.
14. Total Depravity.
15. Freedom of the Will.
16. An Incident Taken from Life in the Slums.
17. My Trip to Westminster Abbey.
18. Should Chinese Immigration be Restricted?

Beginnings and Endings. — Such beginnings as,

Since I have nothing else to do, I thought I would write you a few lines,
or,

I seat myself with pen in hand, to let you know that I am well and hope you are the same,

not only are stiff, formal, and hackneyed, but they are in exceedingly poor taste. The first beginning is uncomplimentary to the reader, whose pleasure is likely to be

taken away by the thought that the writer, having no other alternative, is merely seeking diversion. The latter beginning is stupid because it tells something which the reader already knows ; the receipt of the letter is evidence of the fact that the writer was "seated with pen in hand."

The use of the pronoun *I* at the beginning of a letter is sometimes condemned upon the ground that such use is egotistical, and that it is, therefore, in bad taste. This prejudice does not seem to be well-founded, as an examination of a large number of letters written by famous literary men and women will show. Of fifty such letters examined by the authors of this rhetoric, twenty-three begin with *I*.

The essential thing to be remembered is that the beginning, like every other part of the letter, should be natural, informal, and unhackneyed.

An inexperienced writer finds it even more difficult to end a letter properly. In the first place he finds himself embarrassed to know when to end the letter. After writing all that he thinks will really interest his correspondent, he still casts about in his mind for something else to say, lest his friend may suspect a lack of interest. Then, when he has drawn his letter out to the length which he thinks is proper, he closes it with some apologetic statement ; such as,

Since I can think of nothing else to say, I must close,

or,

As the dinner bell is ringing, etc.,

or,

As the postman is now coming, I must stop writing for this time.

Endings of this sort, growing out of an awkward, ill-bred

habit of apologizing for everything, are in very bad taste, and should be avoided. The good letter-writer, when he has said all he has to say, brings his letter to a close without any apology.

Again, the unskilled writer, when he runs the ending of his letter over into the subscription, is likely to commit serious errors in grammar, because he fails to recognize that the subscription should grammatically complete the statement begun in the last part of the body. For instance, if the last group of words in the body begins with a participle or with a preposition, the illiterate writer is likely to omit the statement altogether, leaving only a phrase, which does not grammatically fit into the subscription. Such endings as,

Hoping that you are well,

Sincerely yours,

With kindest regard to your mother,

Lovingly yours,

are, as can readily be seen, ungrammatical, because there is no statement made. By adding to these phrases in the body, the statement, "I remain" or "I am," we supply the necessary connection between the body of the letter and the subscription.

NOTE. — Although many good writers run the body of the letter over into the subscription, a greater number keep them separate. A complete statement closing the body of the letter is preferable to the "run-over ending" because it is less formal and less hackneyed.

EXERCISES

I. *Examine the following beginnings and endings of letters. Which are informal and in good taste? Which are stiff and*

hackneyed? Which endings are not grammatically united with the subscription?

1. As I can think of no other way of employing these spare moments, I have concluded to write to you.

2. I take my pen in hand to write you a few lines.

3. You will doubtless be surprised to hear from me, but, as it is raining so that I can do nothing else, I shall take this opportunity of answering your last letter.

4. Your last letter has given much pleasure.

5. How I wish you might have been with us last week.

6. I have just returned from a delightful walk along a country road.

7. Since you have given me such an interesting account of your first day in high school, I am going to tell you something about our life here in the academy.

8. Here we are in the quaint old city of Athens.

9. So many things of interest have happened here in the last week, that I cannot wait until you come home to tell you about them.

10. So you have decided to become a civil engineer?

11. I seize this opportunity of writing you a few lines.

12. My failure to answer your letter sooner is due to pure negligence.

13. Well, as I can think of no more to say, I will close. Good-by.

14. As it is now almost bed-time I must stop writing for the present.

15. You are doubtless already tired of this letter, so I shall quit for this time.

16. Mother is calling me to do some work, so I must bring this letter to a close.

17. Hoping that you are well,

Yours truly,

18. With kindest regards to your mother,

Lovingly yours,

19. Trusting that I may hear from you soon,
Sincerely yours,

20. With true love and sympathy, I am,
Affectionately yours,

21. Be careful of your health and continue to love me as
ever.

Faithfully yours,

22. When you write again, tell me all about yourself and
about your work.

Lovingly yours,

23. Please remember me kindly to each member of your
family, and believe me,

Always cordially yours,

24. This last proof of your friendship fills my heart with
genuine pleasure.

Lovingly yours,

25. All these trials you will bear bravely, I know. With
deepest sympathy, I am,

Faithfully yours,

II. *The following letter was written to the school children of Indianapolis by the well-known author, Meredith Nicholson. Has Mr. Nicholson chosen a topic interesting to his readers? Is he in sympathy with school children? Does he keep his readers in mind throughout the letter? Which pronoun does he use oftener, I or you? Does he make you see vividly what he has seen at Fort Myer? If so, how does he do it? (Note the use of well-chosen action words and well-chosen adjectives and adverbs.) Is his style formal or informal? Give four reasons for calling this letter excellent.*

INDIANAPOLIS, April 2, 1906.

MY DEAR CHILDREN:

Not long ago I witnessed from the gallery of the drill hall at Fort Myer, Virginia, a splendid exhibition of the efficiency

of American soldiers. The officer commanding sat upon his horse and blew a whistle instead of shouting his commands, and the troopers charged and wheeled by twos and fours and then, time and again, galloped in a single unwavering line straight at the spectators, with the rush and sweep of a great wave upon a broad beach. You may be sure that at every charge we all drew back and waited breathlessly for the quick little pipe of the officer's whistle to turn the line and send it safely past our balcony. The troopers rode standing on their horses; they jumped off and on; they leaped hurdles and picked up fallen comrades with the horses still plunging forward — these and a hundred other things until our eyes were tired.

Then the cavalymen rode away and the artillerymen gave an exhibition of skill equally thrilling. They galloped about with heavy field pieces; paused to detach the horses; loaded and fired, and then before the smoke cleared away, click! snap! and off they went again, and we were wondering how they ever managed to graze the walls at the corners without smashing them with the cannon wheels. Next the soldiers drove stakes in the ground and repeated the movements within a smaller area to show how closely they could calculate the turns. It was all most interesting and exciting — better by far than any horsemanship I ever saw in a circus.

Now it seems to me that in writing this wonderful language of ours, you and I may profitably study the methods of the drill officer. Words are soldiers. The stakes driven down for guidance are the rules of grammar. We are the captains who order the words into line; and if we have gone to school to General Rhetoric, we take an honest pride in drilling words to march and ride with the grace, rhythm, and force of perfect soldiers. Have a care lest clumsy recruits spoil your line; and when you find one, send him promptly to the rear. You must be master, studying the strength and power of your army of words, and never wielding it carelessly or accepting from it

any service that is not the best of which it is capable. With best wishes, I am,

Sincerely your friend,

MEREDITH NICHOLSON.

Replies to Friendly Letters. — In replying to a friendly letter the good writer keeps in mind not only the friend to whom he is writing, but also the letter which he is answering. He courteously answers the questions which have been asked, and then proceeds to the discussion of new topics which he thinks will be of interest to his friend.

EXERCISES

I. *The following letters were written by ninth-year pupils in reply to Mr. Nicholson's letter. Examine them carefully and tell which are true replies. Which one is unworthy to be called a reply? What essential of a good reply is lacking in each one? Which pupil has kept in mind the entire letter to which he is replying? Which pupils have kept only part of the letter in mind? Which have seen the real point in Mr. Nicholson's letter? Which have introduced new topics into their letters? Which show most individuality? Which letter on the whole do you consider the best?*

SHORTRIDGE HIGH SCHOOL,

INDIANAPOLIS, May 12, 1906.

MY DEAR MR. NICHOLSON:

I have just finished reading your interesting letter describing your recent visit to Fort Myer. Are not the soldiers of this country of ours fine fellows? It seems to me, though, that such training would turn the soldiers completely into machines.

But let us turn away from such thoughts and turn to what seems to me more delightful — to dreams of a cool swimming

pool or a shady spot on a mossy rock, where we may sit and fish all through these fine spring days. These dreams are a thousand times happier to me on this warm day than visions of plunging cavalry, sweating artillerymen, and toiling infantry.

If it is pleasing to you to wander in the country, to do nothing but rest for a solid day, or to take a dip in a quiet pool where you can turn over on your back, open your eyes, and, as you float down the river, watch the clouds go drifting by overhead — if these pastimes are pleasant to you, I give you the hearty invitation which nature extends to all at this time of year, to come out with us and be a boy among boys.

Admiringly yours,

RALPH DECKER.

INDIANAPOLIS, IND., May 12, 1906.

MY DEAR MR. NICHOLSON:

As I am always interested in anything pertaining to the army, I enjoyed your letter very much, indeed. There are two things, which, when I see or hear them, inspire me to do greater things, even if it is such a small thing as to work harder in school or to practice my music more; these "inspirers" are a brass band and a company of soldiers. Some people may be indifferent to such ordinary music, and some may not be moved by military display; but with me it is different. Every time I hear a brass band, I sit quite still and do not feel any inclination to laugh or talk, and I am filled with awe, in the same way, whenever I see a body of soldiers. The very way they move is wonderful; it is not the movement of one man alone but of the whole company. Each foot moving with all the others and all the muscles working at one time, make the soldiers appear as one great body.

In good English it is practically the same; every word is just what and where it ought to be; the line is not complete without it. If a word in English is out of place, it is like the

man who does not keep step with the rest of the company and who thus spoils the effect of the whole line. A great many of the laggards which spoil the lines here at Shortridge are "don'ts," "can'ts," and "ain'ts."

Hoping that you will come to review our troops soon, I am,

Your friend,

CATHARINE TINSLEY.

2215 E. MICHIGAN STREET,

INDIANAPOLIS, IND.,

May 15, 1906.

MY DEAR FRIEND:

I heard my friends say that when you were a boy you attended Indianapolis schools, and perhaps it will interest you to learn what we study now. In public school we study various things, some of them being reading, history, art, arithmetic, grammar, and spelling. My favorite subjects were spelling, history, and arithmetic. On these subjects I generally received A —, but never lower than B —.

Now, as I am not any longer attending public school, but high school, I do not study the long-loved subjects mentioned above. My favorite subject now is algebra. Besides algebra, I study latin and english, which I do not like very much, but I hope in the future I will like them better.

Hoping to hear from you soon, I am,

Your sincere friend,

LILLIAN KELLERMYER.

II. *Examine and criticise the following letters written by ninth-year pupils. Apply the following principles of good letter writing and decide which letters are best.*

1. A good friendly letter is informal and full of the individuality of the writer.

2. The writer keeps in mind the person to whom the letter is written, and discusses topics which are of special interest to that person.

3. He makes his thoughts, feelings, and experiences vivid to his reader.

4. If he is writing in reply, he makes courteous reference to topics discussed in the letter received, answers all questions which have been asked, and then proceeds to discuss new topics of interest to his friend.

3134 CENTRAL AVE.,

CHICAGO, ILL.,

Oct. 16, 1906.

DEAR FLORENCE,

Your nice long letter came to me yesterday. Indeed you need not feel sorry for me because our crowded house has driven me to the attic. Let me tell you about my room. It is snuggled into a wing of the attic where the sun can reach it at all hours of the day. Three pretty windows let in the light in winter, and the fresh air and warm glow in summer. The floor, which is of a dark, polished hard wood, is covered by a large rag carpet. Stretching across one end, is a cheerful fireplace with a plain, old-fashioned shelf above to serve as my mantel. On this mantel is a single blue jar, the one which grandmother kept sugar plums in. In fact all of my things belonged to grandmother. Her high four-posted cherry-wood bed, her dresser with its long oval glass and tiny drawers, and her little square top desk on which she wrote her first letter to grandfather, and last of all two little chairs, one a stiff high-backed chair, the other a little low willow rocking chair. But you would really have to live in my room to know how comfortable and warm it is, and to feel how delightful it is to hear the log crackling behind me as I lounge on the bed reading some favorite book, or wondering why little girls nowadays do not patch bright colored quilts like the one on my bed. Often I gaze into grandmother's picture in its brown frame and think how she would laugh to see her hooped skirts and short waist. So you see I like my attic room. When you write, describe

your room to me, for I shall be so interested to know how you like to live in a flat.

Lovingly your friend,

RUTH.

EISENACH, GERMANY,

Aug. 7, 1906.

DEAR CAROL,

Germany certainly is a beautiful country! Such forests and such beautiful mountains! About seven o'clock this morning, mother and I started out on the road that leads to the Wartburg. It was a beautiful day, the birds were singing, the sun was shining brightly, flowers were growing all along the road, and all nature seemed to be at its best. Soon we came to where the road branched. Signboards told us that one road was "Der Fuhrweg," and the other "Der kurze Weg." We saw that one wound around the mountain, while the other went almost directly up to its summit. We chose the latter, for it was nearly three miles shorter than the other road, and led right through the dense forest of pines. How fragrant they smelt and how cool the air was! No wonder they call this forest the "Schwarzwald" or Black Forest, for it is as dark as night among the trees. Wild flowers grew wherever a ray of sunlight could find its way through the foliage, and holly grew in abundance all round.

But the forest was losing its charms for us, for we were getting dreadfully tired. The summit seemed as far off as ever, and we could see nothing at all but pines, pines, pines. We could not even look below us, for they blocked our view. We climbed for nearly two hours and then sank exhausted on a bench at the top. We were well rewarded for our efforts, however; for from that lofty height we could see a sight well worth the trouble of getting up. Far, far below us lay the village, while to our right stretched the hazy mountains, all clothed in verdure; to our left, barely visible among the trees, was the white statue of a celebrated German. I cannot give the view

full credit in this letter. You must some day come yourself and see it. They say I shall see still more beautiful scenery in Switzerland, but I hardly think it possible.

Your sincere friend,

MARGARET METZGER.

PENDLETON, OREGON,

October 16, 1906.

MY DEAR FRIEND:

As you are interested in birds and their nests, I thought that you would like to hear about a strange nest which I found one day last summer. It was the nest of the ruby-throated humming bird, the smallest of our feathered neighbors. The site chosen for this aerial dwelling was an oak limb thirty feet from the ground. From the study of the tiny home I learned that its builder had first collected a quantity of plant fiber and thistle down. This he wove with his bill into a cup-shaped basket about an inch in diameter. Then, for concealment and decoration, he covered the outside with lichens, making the nest appear to be a growth on the tree. When I examined the nest, I wondered that such a diminutive creature could build so beautiful a home. The next time you come to see me, I shall be glad to show it to you, as I consider it a valuable addition to my collection.

I hope you are well and will be able to visit me next vacation.

Your loving friend,

JOHN F. McBRIDE.

III. *Examine the following letters, and give four reasons why they may be called excellent.*

IV. *Write a reply to each of these letters. (Remember what constitutes a true reply.) Introduce some new topic which you think would interest Dr. Van Dyke, Miss Stevens, or Mrs. Wiggin.*

SEAL HARBOR, ME.

MY DEAR YOUNG FRIENDS:

I have just returned from salmon fishing in Canada; and none of the big fish caught there gave me so much pleasure as the three little letters which I find here from you, inclosing copies of the programme for the graduating exercises of your class in school No. 4. If it had been possible for me to be hidden away among the audience on June 14, and to listen to your recitation of the stories and poems, it would have made me proud and happy to find thoughts and words of mine in the hearts of the school children of America. For you know, the future—the Big Future—is yours. You are the men and women of to-morrow. Already some of you are beginning to exercise that influence upon the people around you, which is to be the molding force of the years to come. To bring a message to you is to bring a message to the world. That is why I am heartily glad if you have found anything to like in my books.

Some of you, perhaps, are beginning to write for yourselves. And all of you, I hope, are reading for yourselves. Will you take a word of friendly counsel from an old comrade, about writing and reading?

It is all right to do part of your reading for pleasure. But there are different kinds of pleasure; and the best makes you stronger and better when you have enjoyed it. You can tell about books, just as easily as about any other kind of food, whether they strengthen or weaken you.

The best things to write about are those that you really know—something that you have seen, or heard, or felt, or imagined, or thought out for yourself. A little bit of real description is worth imitation; and a plain thought clearly expressed is better than a borrowed idea dressed out in long-tailed words. If you want to learn how to write good English, you must read the works of the men who have taken pains to master the art of expression—men who write with clearness,

dignity, force, and precision; and this kind of work you will find more easily in the best books than in the newspapers and magazines. But I hope you'll remember that no mere skill in writing counts for much, unless there's a strong, intelligent, honorable person behind it. A fine style is of no real value unless you have something to say.

Whatever you learn in school, I hope you'll find good use for in the world. And whatever you do in the world, I hope you'll never have reason to be ashamed of. I hope you'll never be ashamed of your finer feelings, your ideals, your beliefs. For if you are ashamed of them, they'll fly away from you. But if you honor them, they'll stay with you and bring you to honor. And this is the sincere wish of the writer whose books you read at school this year.

Faithfully yours,

HENRY VAN DYKE.

NEW YORK, November 10, 1905.

DEAR BOYS AND GIRLS:

I had planned to write and tell you all about this wonderful city; but the other day I had occasion to visit the great Columbia library, where I chanced upon a book on the sights of New York, that looked like the unabridged dictionary. I decided that, perhaps, it would not be wise to attempt a description of this big world of New York in the compass of a letter. Besides, you expect to come here and see it for yourself some day.

The crowds, the bustle and hurry of traffic, the great "skyscraper," the wonderful underground railroad, the fine art galleries, the beautiful parks, the ships in the harbor, are an endless source of wonder, and I have met people who have been living here for three or four years and are still busy sight-seeing.

I wish that you could see the view from my window. Below is the beautiful Hudson River; and those high rugged

hills on the opposite shore are the Palisades, which stretch away to the north until they merge in the purple haze of the distance. To-day I am spending a great deal of time at the window, for twelve of the great white battleships of the United States are riding at anchor side by side with the gray warships of England. Prince Louis of Battenberg, the English admiral, is the guest of the city, and for once those grim old sea monsters are the messengers of peace and good will.

I heard Dr. Henry van Dyke, of Princeton University, preach on Sunday last. Do you know his "A Handful of Clay," and that beautiful little prose-poem, "The Footpath to Peace"? Some of his most delightful stories are in a book called "The Blue Flower."

One afternoon I visited the picture galleries of the Metropolitan Art Museum, where I saw two paintings by Corot and that wonderful picture, "The Horse Fair," Rosa Bonheur, besides many others by the world's masters.

Perhaps you have had just as good a time staying at home. Anything that you can tell me of yourself will be interesting to

Your sincere friend,

KATHERINE STEVENS.

INDIANAPOLIS, INDIANA,

January 3, 1906.

DEAR BOYS AND GIRLS:

Some one has said that only after we have seen them painted do we love the common things about us, and I have been thinking that this is especially true of roads and streets. How many of you, I wonder, have ever really appreciated the beauty of a woodland path until after you had seen one in a beautiful picture or had tried to put one into one of your own little color landscapes?

The prettiest roads, the ones which live longest in our memories, are never straight nor level. I am thinking now of a

long road which, in its course, makes the principal street of a quaint New England village. I saw it first one autumn morning long ago. The mists still hung like a silver veil in the distance, but the sun shone through and lightened the trees and rocks. Close at hand were groups of happy children playing, while through the open doors of the cottages we heard the low singing voices of the mothers at their work.

Beyond the village we paused in our walk to gather the nuts of the hazelwood which grew close to the roadside. The music of birds and the soft sound of distant hurrying waters came to our ears; and fragrance of flowers and of ripening fruit filled the air; in our hearts there was sweet content.

Have you not seen a road in some respects like this one? Perhaps you saw it in another season or in another part of our country; perhaps you rode instead of walked; you may have seen it in a picture or traveled it in a book. Write me about it.

Your sincere friend,

KATHERINE STEVENS.

NEW YORK, December 6, 1904.

MY DEAR BOYS AND GIRLS:

I wish I might talk to you instead of writing; for, if I could see you once before me, fair and dark, little and big, short and tall, I should very quickly know what you would like to hear. Indianapolis, however, is a long distance from New York, and we must do as well as we can, under the circumstances, with pen and paper.

You have found out long before this, I am sure, how easily talk trips off the tongue, and how it hobbles and limps when we try to write it down. Yet, difficult though it may be, we must all learn how to do it, for it is just this "learning how" which makes possible all the beautiful letters between friends, all the stories which seem so real, and all the poetry that sounds like music in our ears.

Some one has told me that you have studied two volumes of poetry which my sister and I have put together for young people, — "Golden Numbers" and "The Posey Ring." We made the books because we loved the poems ourselves, and wanted every boy and girl in the land to know and love them, too.

I should be so glad to hear the names of your favorites, and why you liked some poems more than others. It is easy to love a thing, and yet not be able to tell why, but try to see if you can put your feelings into words.

It would be delightful for me, too, supposing you have read any of my stories, if you would tell me the title of the one you like best. "The Birds' Christmas Carol," "Rebecca," "Timothy's Quest," "Polly Oliver's Problem," "The Story of Patsy," — all have more in them to interest girls than boys; indeed, my book for boys is still to be written. I do not dare ask suggestions for it, however, lest Indians, bears, wolves, desert islands, cannibals, shipwrecks, buried treasure, and other subjects about which I know nothing be recommended to me by every post.

Good-by to you, then, girls, for whom I have written, and boys, for whom I am still to write.

Yours affectionately,

KATE DOUGLAS WIGGIN.

INVITATIONS AND OTHER SOCIAL NOTES

Informal Notes

1

MY DEAR ALEXANDER,

Harry and I are going to the woods this afternoon to gather walnuts and hickory nuts. We want you to join us. *Please come*, won't you? We start from home at ten o'clock.

Hastily,

ROBERT.

2

MY DEAR MISS GOEHNER:

Will you kindly excuse Marie's failure to prepare her composition this morning? An aching tooth has made it necessary for her to go to the dentist.

Sincerely yours,

(Mrs.) SARAH A. GIFFORD.

Tuesday, Feb. 22.

3

DEAR ROBERT,

It was kind of you to invite me to go with you and Harry to the woods. I shall be glad to go.

Your chum and cousin,

ALEXANDER.

Saturday, October 8.

Formal Notes

1

Mrs. A. R. Allard requests the pleasure of Miss Frieda Hitz's presence at a Halloween party to be given next Wednesday evening from eight to eleven.

2244 North Elm Street,
Thursday, October the twenty-fifth.

2

Miss Frieda Hitz accepts with pleasure Mrs. Allard's kind invitation for next Wednesday evening.

847 Fletcher Avenue,
Saturday, October the twenty-sixth.

3

Will Miss Smith kindly permit Irene Pritch to add to her list of subjects the study of German? By so doing she will greatly oblige Irene's father, J. A. Pritch.

2010 North Meridian Street,
September the twenty-fourth.

In examining the preceding forms, you will observe:

1. That the first three notes are written in the informal, conversational style employed in friendly letters.

2. That in these informal notes the salutation and the subscription are employed just as they are in friendly letters.

3. That the last three notes are written in formal style, the third person pronoun being employed throughout.

4. That in these formal notes the salutation, and usually the subscription, are omitted.

5. That in all the notes, formal and informal, the date and the address (the address is often omitted in informal notes) are written at the end, being placed in the lower left-hand corner of the sheet.

EXERCISES

I. *Write an informal note:*

1. Inviting some friend to spend a week with you in your summer home.

2. Introducing to one of your friends some boy or girl who is visiting in the town where your friend lives.

3. Acknowledging the receipt of a Christmas or a birthday gift.

4. Apologizing to some friend whom you have offended.

5. Explaining to your teacher your failure to hand in written work when it was due.

II. *Write a formal invitation to an acquaintance to attend a five o'clock luncheon at your home.*

III. *Write a formal note of acceptance in reply to the invitation suggested above.*

IV. *Write a formal note of regret in reply to the same invitation.*

V. *Write a formal note thanking your hostess for a favor which you have received at her party.*

VI. *Write a formal note requesting your principal to excuse you from school at a certain hour.*

BUSINESS LETTERS

A good business letter is clear, correct, definite, and, though formal in style, courteous. It leads up rapidly to the business point and contains no unnecessary statements or questions, to waste the time of the reader. If it is written in reply, it usually begins with some reference to the letter received, and answers definitely all questions which have been asked. It omits none of the necessary items in the heading, in the address, or in the subscription.

EXERCISES

I. *Compare the two letters below, written in reply to the following advertisement: Wanted—A young man to do clerical work in office at \$18 a week; high school graduate preferred; state qualifications and give references. Address Box 176, Boston Transcript.*

Which of the replies fulfills the requirements of a good business letter? Why? Criticise the reply which violates the requirements of a good business letter.

EAST TENTH ST.,
CITY.

DEAR SIR:

In view of my previous successful experience, and in consideration of my rare qualifications to fill the position which you so kindly offer, and which I hope I may have the pleasure of filling, you would confer a great favor upon me by considering me an applicant for that position.

If I should be as fortunate as to secure the position, I should endeavor so far as within me lies to perform all the duties which you might see fit to impose upon me as an official in your honored service.

I trust that you may see fit to select me — unless, perhaps, you have already chosen some worthier than I — to fill the position which you advertise.

Yours,

J. STAFFORD.

P.S. I can furnish good references.

J. S.

246 E. TENTH ST. CITY,
Oct. 8, 1906.

Box 176, Boston Transcript.

GENTLEMEN :

I should like to be considered an applicant for the position which you advertised in "The Boston Transcript" of Oct. 6. I am a graduate of the Boys' Latin High School of this city, having finished a four years' course there in 1903, with an average of 91%. As I have made a special study of all the subjects included in the commercial course offered in the high school, I feel sure that I am fitted to do almost any kind of clerical work that you may require.

During my summer vacations for the past two years I have been employed as typewriter and stenographer in the office of J. A. Richie & Son, Tremont Square.

His name, and the following others, I should like to give as references:

Rev. A. J. Buck, Pastor of the Central Christian Church;

Mr. G. W. Bass, Supt. of City Schools;

Vinson S. Allen, Judge of the Superior Court.

I trust that you may consider my application favorably.

Yours truly,

JAMES S. STAFFORD.

II. *Criticise the following business letters and give reasons for the criticisms which you make :*

1

BROWNSBURG, CAL.

To the publishers of *The Outlook*.

You will discontinue my subscription to your paper at once.

H. JONES.

2

MISS SPILLMAN:

I cannot grant your request. I am too busy to give the matter my attention.

Yours,

THOS. WARD,

Supt. of Schools.

3

MR. RYAN:

I have made application for a position as stenographer in office of A. J. Steele. You would oblige me by giving me a recommendation.

Truly,

F. HANVEY.

III. *Rewrite the foregoing letters in proper form, making them more definite and more courteous.*

IV. *Write business letters in a clear, definite, and courteous style in accordance with the following suggestions.*

1. A letter to your school superintendent, recommending a friend who desires a position as teacher in your schools.

2. A letter to A. L. King & Company, Boston, Mass., ordering a list of books for your school library.

3. A letter to the manager of a debating team, challenging his team to a debate with the team from your own school.

4. A letter to the manager of a football team, making arrangements for a game of football.
5. A letter subscribing for a magazine or a newspaper.
6. A letter withdrawing your membership from some organization.
7. A letter declining some office offered to you by some organization.
8. A letter to the registrar of some college, requesting information regarding college entrance requirements.

CHAPTER VII

FORMS OF DISCOURSE: NARRATION, DESCRIPTION, EXPOSITION, ARGUMENT

THE aim of every piece of composition is to relate a succession of incidents or to give a picture or to unfold or explain an idea, or to prove a proposition. These different motives give rise to four different forms of discourse ; namely, narration, description, exposition, and argument.

Narration, the simplest and most natural form of discourse, deals with a succession of incidents bound together either by their chronological order or by the logical sequence of cause and effect.

Stage Coach ; Christmas Day ; Christmas Dinner. — IRVING.

Lady of the Lake. — SCOTT.

Description, dealing with objects as they appear at a single moment in repose, is intended to produce in the mind of the reader or of the listener the same impressions of the objects which he would get from the objects themselves.

The Oxus River and its surroundings: Matthew Arnold's *Sohrab and Rustum*.

Carlyle's description of Dante: *Hero and Hero-Worship*.

Irving's description of a fine autumnal day: *The Legend of Sleepy Hollow*.

Exposition, unlike narration and description, deals with ideas rather than with objects and has for its aim the unfolding of a subject in such a way that the relation

between the ideas or groups of ideas belonging to the subject is clearly manifest to the listener or reader.

Self-Reliance. — EMERSON.

Argument, dealing, like exposition, with ideas in logical sequence, presents these ideas in the aspect of proof given in support of some proposition which the writer or speaker wishes to force upon the reader or listener.

Conciliation with America. — BURKE.

Public Duty of Educated Men. — CURTIS.

Rarely do we find any of these forms existing separately. In a selection called narrative there is generally a large measure of imagery, and often a great deal of explanation. In exposition and in argument, too, we usually find the narrative and descriptive element. These elements are introduced, however, to subserve the purposes of exposition and argument — that is, to make clearer the relation between ideas logically connected, or to offer proof in support of some proposition. In Webster's *Bunker Hill Monument*, for instance, which, because its predominant motives are to convince the intellect and persuade the will, is classified under the head of exposition and argument, we find a narration of the events preceding the Battle of Bunker Hill; a picture of Columbus tossed about in a storm-shattered bark struggling against a rough sea; an explanation and proofs of the beneficent results of the Revolutionary War upon the progress of the world; and finally a direct appeal to the people to be loyal to the trust which they have received from their ancestors.

Thus we see that while all the forms of discourse may be employed in a single selection, the form under which any selection is classified depends upon the ruling motive in the mind of the writer. If the writer wishes primarily

to interest his readers in a sequence of events, he may make effective use of description, exposition, and argument, but he must make them merely accessory, to heighten the effect of the action, and he must keep them subordinate to the story itself. Scott's *Marmion*, which relates a succession of incidents developed in accordance with the laws of cause and effect, abounds in descriptions of persons, scenes, and actions, and in exposition of the moods and motives of the characters. The purpose of these descriptions and explanations is partly to make clear to the reader the growth of the plot—in other words, to supply the connecting links between the separate actions in a series. The roughness of the mountain path leading to Edinburgh necessitates the choice of a guide who proves to be an important factor in the working out of the plot; and Marmion's changeful moods lead to events of great consequence in the unfolding of the story; hence the description of the scene and the explanation of the moods and motives, though they are kept subordinate to the narrative, perform a vital part in giving to the story the essential quality of coherence.

The form of discourse to which any composition belongs is determined by the form which prevails in the composition.

EXERCISE

Examine the following paragraphs and classify them according to the forms of discourse prevailing in them. In which do you find it the writer's main purpose to relate a succession of incidents? In which do you find it his main purpose to tell you just how something looks? In which does he unfold or explain some idea which would not otherwise be clear? In which does he present ideas as proof? In which does he exhort to action?

1. At the further extremity of a narrow, deep cavern in the rock, whose length appeared much extended by the perspective and the nature of the light by which it was seen, was seated the scout, holding a blazing knot of pine. The strong glare of the fire fell full upon his sturdy, weather-beaten countenance and forest attire, lending an air of romantic wildness to the aspect of an individual, who, seen by the sober light of day, would have exhibited the peculiarities of a man remarkable for the strangeness of his dress, the ironlike inflexibility of his frame, and the singular compound of quick, vigilant sagacity, and of exquisite simplicity, that by turns usurped the possession of his muscular features. At a little distance in advance stood Uncas, his whole person thrown powerfully into view. The travelers anxiously regarded the upright, flexible figure of the young Mohican, graceful and unrestrained in the attitudes and movements of nature. Though his person was more than usually screened by a green and fringed hunting-shirt, like that of the white man, there was no concealment to his dark, glancing, fearless eye, alike terrible and calm; the bold outline of his high, haughty features, pure in their native red; or to the dignified elevation of his receding forehead, together with all the finest proportions of a noble head, bared to the generous scalping tuft. It was the first opportunity possessed by Duncan and his companions to view the marked lineaments of either of their Indian attendants, and each individual of the party felt relieved from a burden of doubt, as the proud and determined, though wild expression of the features of the young warrior forced itself on their notice.

* * * * *

2. "Then die!" shouted Magua, hurling his tomahawk with violence at the unresisting speaker, and gnashing his teeth with a rage that could no longer be bridled, at this sudden exhibition of firmness in the one he believed the weakest of the party. The ax cleaved the air in front of Heyward, and cutting some of the flowing ringlets of Alice, quivered in the tree

above her head. The sight maddened Duncan to desperation. Collecting all his energies in one effort, he snapped the twigs which bound him and rushed upon another savage, who was preparing with loud yells and a more deliberate aim to repeat the blow. They encountered, grappled, and fell to the earth together. The naked body of his antagonist afforded Heyward no means of holding his adversary, who glided from his grasp, and rose again with one knee on his chest, pressing him down with the weight of a giant. Duncan already saw the knife gleaming in the air, when a whistling sound swept past him, and was rather accompanied than followed by the sharp crack of a rifle. He felt his breast relieved from the load it had endured; he saw the savage expression of his adversary's countenance change to a look of vacant wildness, when the Indian fell dead on the faded leaves by his side.

* * * * *

3. The frame of the white man, judging by such parts as were not concealed by his clothes, was like that of one who had known hardships and exertion from his earliest youth. His person, though muscular, was rather attenuated than full; but every nerve and muscle appeared strong and indurated by unremitted exposure and toil. He wore a hunting-shirt of forest-green, fringed with faded yellow, and a summer cap of skins which had been shorn of their fur. He also bore a knife in a girdle of wampum, like that which confined the scanty garments of the Indian, but no tomahawk. His moccasins were ornamented after the gay fashion of the natives, while the only part of his under dress which appeared below the hunting frock was a pair of buckskin leggings that laced at the sides, and which were gartered above the knees with the sinews of a deer. A pouch and horn completed his personal accouterments, though a rifle of great length, which the theory of the more ingenious whites had taught them was the most dangerous of all firearms, leaned against a neighboring sapling. The eye of the hunter, or scout, whichever he might be, was

small, quick, keen, and restless, roving while he spoke, on every side of him, as if in quest of game, or distrusting the sudden approach of some lurking enemy. Notwithstanding the symptoms of habitual suspicion, his countenance was not only without guile, but at the moment at which he is introduced it was charged with an expression of sturdy honesty.

* * * * *

4. "Are the bones of my young men," he concluded, "in the burial-place of the Hurons? You know they are not. Their spirits are gone toward the setting sun, and are already crossing the great waters, to the happy hunting-grounds. But they departed without food, without guns or knives, without mocasins, naked and poor as they were born. Shall this be? Are their souls to enter the land of the just like hungry Iroquois or unmanly Delawares, or shall they meet their friends with arms in their hands and robes on their backs? What will our fathers think the tribes of the Wyandots have become? They will look on their children with a dark eye, and say 'Go! a Chippewa has come hither with the name of a Huron.' Brothers, we must not forget the dead; a red-skin never ceases to remember. We will load the back of this Mohican until he staggers under our bounty, and dispatch him after my young men. They call to us for aid, though our ears are not open. They say, 'Forget us not.' When they see the spirit of this Mohican toiling after them with his burden, they will know we are of that mind. Then will they go on happy, and our children will say, 'So did our fathers to their friends, so must we do to them.' What is a Yengee? we have slain many, but the earth is still pale. A stain on the name of a Huron can only be hid by the blood that comes from the veins of an Indian. Let this Delaware die."

5. And let the sacred obligations which have devolved on this generation, and on us, sink deep into our hearts. Those who established our liberty and our government are daily

dropping from among us. The great trust now descends to new hands. Let us apply ourselves to that which is presented to us, as our appropriate object. We can win no laurels in a war for independence. Earlier and worthier hands have gathered them all. Nor are there places for us by the side of Solon, and Alfred, and other founders of states. Our fathers have filled them. But there remains to us a great duty of defense and preservation; and there is opened to us, also, a noble pursuit, to which the spirit of the times strongly invites us. Our proper business is improvement. Let our age be the age of improvement. In a day of peace, let us advance the arts of peace and the works of peace. Let us develop the resources of our land, call forth its powers, build up its institutions, promote all its great interests, and see whether we also, in our day and generation, may not perform something worthy to be remembered. Let us cultivate a true spirit of union and harmony. In pursuing the great objects which our condition points out to us, let us act under a settled conviction, and an habitual feeling, that these twenty-four States are one country. Let our conceptions be enlarged to the circle of our duties. Let us extend our ideas over the whole of the vast field in which we are called to act. Let our object be, OUR COUNTRY, OUR WHOLE COUNTRY, AND NOTHING BUT OUR COUNTRY. And, by the blessing of God, may that country itself become a vast and splendid monument, not of oppression and terror, but of Wisdom, of Peace, and of Liberty, upon which the world may gaze with admiration forever!

— DANIEL WEBSTER : *The Bunker Hill Monument.*

6. The effect of any writing on the public mind is mathematically measured by its depth of thought. How much water does it draw? If it awaken you to think; if it lift you from your feet with the great voice of eloquence, then the effect is to be wide, slow, permanent, over the minds of men; if the pages instruct you not, they will die like flies in the hour. The way to speak and write what shall not go out of fashion

is to speak and write sincerely. The argument which has not power to reach my own practice, I may well doubt will fail to reach yours. But take Sidney's maxim: "Look in thy heart, and write." He that writes to himself, writes to an eternal public. That statement only is fit to be made public which you have come at in attempting to satisfy your own curiosity. The writer who takes his subject from his ear and not from his heart, should know that he has lost as much as he seems to have gained, and when the empty book has gathered all its praise, and half the people say, — "What poetry! what genius!" it still needs fuel to make fire. That only profits which is profitable. Life alone can impart life; and though we should burst, we can only be valued as we make ourselves valuable. — EMERSON: *Spiritual Laws*.

7. With this material for character-drawing ready to his hand, and with these conscious and unconscious sympathies and antipathies to guide him in his work, how are his characters to be delineated? It is usual in commenting upon the task of the playwright to make a distinction between direct and indirect methods of character portrayal. The same distinction holds good in fiction. The novelist must often content himself with exhibiting without comment, except so far as the requisite physical description is concerned, the personal appearance of his characters. He narrates their actions, reports their words, or by one of the immemorial conventions of the story-teller's craft, he tell us what is lurking in their thoughts. — BLISS PERRY: *A Study of Prose Fiction*.

8. For nowhere is there so perplexed a mixture as in Wordsworth's own poetry of work touched with intense and individual power, with work of almost no character at all. He has much conventional sentiment, and some of that insincere poetic diction against which his most serious critical efforts were directed; the reaction in his political ideas, consequent on the excesses of 1795, makes him, at times, a mere declaimer on

moral and social topics; and he seems, sometimes, to force an unwilling pen, and write by rule. By making the most of these blemishes it is possible to obscure the true æsthetic value of his work, just as his life also,—a life of much quiet delicacy and independence,—might easily be placed on a false focus, and made to appear a somewhat tame theme in illustration of the more obvious parochial virtues. And those who wish to understand his influence and experience his peculiar savor must bear with patience the presence of an alien element in Wordsworth's work, which never coalesced with what is really delightful in it, nor underwent his special power. Who that values his writings most has not felt the intrusion there, from time to time, of something tedious and prosaic? Of all poets equally great, he would gain most by a skillfully made anthology. Such a selection would show, in truth, not so much what he was, or to himself or others seemed to be, as what, by the more energetic and fertile quality of his writings, he was ever tending to become. And the mixture in his work, as it actually stands, is so perplexed, that one fears to miss the least promising composition even, lest some precious morsel should be lying hidden within—the few perfect lines, the phrase, the single word perhaps, to which he often works up mechanically through a poem, almost the whole of which may be tame enough. He who thought that in all creative work the larger part was *given* passively to the recipient mind, who waited so dutifully upon the gift, to whom so large a measure was sometimes given, had his times also of desertion and relapse; and he has permitted the impress of these, too, to remain in his work. And this duality there—the fitfulness with which the higher qualities manifest themselves in it,—gives the effect in his poetry of a power not altogether his own, or under his control, which comes and goes when it will, lifting or lowering a matter, poor in itself; so that that old fancy which made the poet's art an enthusiasm, a form of divine possession, seems almost literally true of him.

—WALTER PATER: *Wordsworth*.

9. Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field as a final resting-place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this. But in a larger sense we cannot dedicate, we cannot consecrate, we cannot hallow this ground. The brave men, living and dead, who struggled here, have consecrated it far above our poor power to add or detract. The world will little note, nor long remember, what we say here, but it can never forget what they did here. It is for us, the living, rather to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us,—that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion,—that we here highly resolve that these dead shall not have died in vain,—that this nation, under God, shall have a new birth of freedom,—and that government of the people, by the people, for the people, shall not perish from the earth.

—ABRAHAM LINCOLN: *Gettysburg Speech*.

NARRATION

Narration is a form of discourse which deals with a succession of incidents bound together by chronological order or by the logical sequence of cause and effect.

Chronological Narrative. — An account of the happenings of a day spent in the woods, of an excursion to Mammoth Cave, of the sequence of events preceding the discovery

of America or following the landing of the Pilgrims, belongs to the simplest kind of narration. In narrative of this sort, the incidents are related only by their time sequence—by their following one after another. Each incident in the series, because it results from no preceding incident nor leads to anything that follows, stands out as a little story by itself, and hence, if it is effective, must possess an interest of its own.

This peculiar interest, though it depends partly upon the situation presented, is derived mainly from the attractive style in which the narrative is written—from the vivid imagery, from the rapid movement, from the lively spirit, and from the use of living, specific words. Two students relate the same incidents of an afternoon spent in shopping. One gives a dry, detailed account of the incidents—an account running along with a stupid monotony somewhat like that of the following selection: “And then a locust went in and got a grain of corn; and then another locust went in and got another grain of corn; and then another locust went in and got another grain of corn; and then another locust went in and got another grain of corn,”—and so on to the end. Before the student has related half the incidents connected with the afternoon of shopping, the reader or listener is in a state of distraction very much resembling the frenzy of the fabled king who for months and months had been listening to the story of the locusts, and who at last, in an agony of impatience, cried out to the story-teller, “O, take my daughter! take my kingdom! take anything! take everything! only let me hear no more of those abominable locusts!” The second student, relating precisely the same incidents of the afternoon of shopping, introduces into the narrative lively pictures, humorous comparisons, and well-chosen adjectives.

tives and verbs, and, in this way, so changes the aspect of the series of incidents that we scarcely recognize them as the same ones which have been related by the first student. The difference is wholly one of style.

Narrative of the sort we have been discussing includes such writing as newspaper accounts of the happenings of a day, letters, histories, and books of travel.

Plot Narrative. — A more complicated kind of narrative is that which deals with a succession of incidents bound together by the relation of cause and effect. One thing happening in the beginning causes something else to happen, and this something else in its turn causes still another thing to happen; one cause produces an effect, this effect becomes the cause of another effect, and so on until the last effect—the end to which all the other incidents converge—is reached in the part of the story called the climax. To this kind of narrative belongs most fiction,—the story, the romance, the novel.

Added to the interest derived from style, and to the interest in the separate situations or incidents, there is in plot narrative the greater interest of suspense—the eagerness to discover to what end the incidents are leading—to learn how it all “turns out.” This kind of narrative which arouses the reader’s curiosity to know the final result of a series of incidents makes a more popular appeal than chronological narrative; and the more involved the plot—the greater the number of causes or sets of causes which are working toward the climax—the more intense is the interest aroused. In detective stories, such as *The Moonstone*, by Wilkie Collins, we are frequently interested in three or four series of incidents working together, as coincident but apparently separate sets of causes, toward the final result—the discovery of the thief, the murderer,

the incendiary, or whatever sort of villain there happens to be in the story.

Qualities Essential to Effective Narration.—In narration, as in all the other forms of discourse, three qualities are essential to effective narration; namely, unity, coherence, and emphasis. From our study of these qualities in the sentence, in the paragraph, and in the whole composition we know that *unity* means oneness of thought or purpose, and that it depends upon the selection of the proper amount and of the proper kind of material; that *coherence* means clearness of thought, and that it depends upon skillful arrangement and connection; that *emphasis* means the proper employment of stress, and that it depends partially upon the skillful arrangement of material, and partially upon proportion of treatment.

UNITY IN NARRATION

Unity of thought or purpose in narration is sometimes difficult to be discovered, especially in chronological narrative, where the incidents are related only by their time sequence. Not infrequently such narrative finds its unity in the single point of view of the narrator—as in some of the Hawthorne sketches where the writer, from a single point of view,—from the top of a tall steeple or from a toll house,—relates the happenings of an afternoon or morning. Again it may find its unity in the single character or group of characters figuring in the series of incidents. Often, however, the only unity which binds the incidents together is that of time sequence.

In chronological narrative, anything introduced, which disturbs the time sequence, or anything which fails to make clear the writer's point of view, or anything concerning characters not connected in some way with the

series of incidents, is destructive of unity. For example, an account of a trip through Yellowstone National Park would lack unity if the narrator should introduce into the story incidents preceding or following the trip; if he should introduce incidents happening within the time of the trip but not belonging to the trip, or if he should introduce characters in no way connected with the trip. By relating in detail incidents connected with the preparation, incidents occurring at the home of the narrator during the trip, or even incidents which occur in the Park during the trip but which do not come under his observation or within his experience, the writer would destroy the unity of his narration.

In plot narrative, where the sequence is that of cause and effect, it is much easier for the writer to secure unity, and much easier for the reader to discern it; for here all the incidents connected with the plot converge, or should converge, toward one incident, which because it is the final result of the causal incidents going before, may be called the master incident or *climax*. In Scott's *Marmion* all the incidents lead directly or indirectly to and from the giving up of a packet of letters which contain evidence of Marmion's guilt. It is Scott's purpose, in the outset, to bring Marmion's sin to light, and to restore to honor the man whom Marmion has wronged. Keeping this purpose in mind throughout the story, Scott introduces two series of causal incidents,—one series connected with Marmion's choice of his worst enemy as a guide, the other, with the execution of his former page, who is in reality his betrayed paramour. The two series working together in marvelous coincidence eventually lead to the discovery of Marmion's wrong-doing and to the revelation of his enemy's innocence.

Thus we can easily see in the working out of cause and effect the unity of the plot. In this story of Marmion, as in most long stories, incidents are introduced which seem to have no bearing upon the plot. But when we study them carefully in their relation to or effect upon the characters through whom the plot is developed, we discover that these incidents, too, have a part in bringing about the great issue or climax.

Occasionally we find a story of plot interest, in which the incidents in a series work toward a larger incident, which is in itself a little climax or the master incident of its series. Then succeeds another series of incidents leading to another little climax. In this way the story continues to the end with a number of small climaxes, but with no master climax toward which all the other incidents converge. Such a narrative seems to lack unity because it has no one incident to which all the others are subordinated. Cooper's *Last of the Mohicans* is a good example of a story which has strong plot interest, but which has no unified plot. In this novel, one series of incidents after another is completed by a small climax, but there is no final turning point in it—no point at which the fortunes of the opposing characters are permanently reversed.

Here, as in the chronological narrative, the unity lies not in the subordination of all other incidents to a master incident, but in the writer's unity of purpose. It is Cooper's motive throughout the story to show how, at every turn, the treacherous, revengeful purpose of the subtle Indian, Magua, is thwarted. Capture and escape follow each other to the end of the story, and the final escape is more significant than the others only because it is the final escape. It is not the grand climax of all the series

of incidents in the story, but only the little climax of the last series.

How to secure Unity in Narration.—In order to secure unity in chronological narrative, the writer must exclude (1) all incidents preceding the beginning or following the end of the series which properly belongs to his subject; (2) all incidents occurring within the time of the series, but not belonging to the subject treated in the series; (3) all incidents not consistent with his point of view.

In order to secure unity in plot narrative, the writer must exclude all incidents not bearing directly or indirectly upon the master incident or climax. If the narrative has plot interest, but no unified plot,—as in *The Last of the Mohicans*,—the writer must exclude all incidents not in harmony with his ruling motive in the story.

Unity depending upon the Point of View.—Just what incidents a writer may include in his narrative, depends largely upon whether the account is written in the first or third person. A writer employing the first person pronoun can tell only what a single person may know; he can tell what he sees or hears, or what he hears about; more than this he cannot tell without destroying unity. The writer who tells his story in the third person may introduce any incidents which are in harmony with his subject or with his purpose. By literary license he is permitted to know everything; he can tell what is happening in two different places at the same time; he can enter into the moods and divine the purposes of his characters, and he can even foresee all that happens to his characters in the end.

It is advisable for the young writer to make most of his narrative autobiographical in form; the limitation which

the first person pronoun imposes will make him less likely to digress from his main point. The employment of the third person pronoun, giving to the writer unlimited knowledge, or making of him, as Hawthorne expresses it, a sort of "spiritual Paul Pry," is very apt to lead him from the main road into numerous bypaths—to tempt him to introduce incidents which have no real place in the narrative.

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EXERCISES

I. *Relate in a brief composition the incidents of "An Evening Spent Alone in an Old House." Employ the first person. To what kind of narrative does your composition belong? Why? Examine your story carefully to see whether or not you have introduced any incidents not belonging to your subject. Have you related any incidents occurring in the morning or in the afternoon preceding the evening spent alone in the old house? Have you related incidents which occurred on the following morning? Have you related any incidents which were occurring elsewhere while you were in the old house? Have you introduced incidents which you, employing the first person, could not know about?*

II. *Assume that some boy or some girl in your school has been found guilty of stealing articles or money from the cloak room. Tell in the third person the story of the discovery of the pupil's guilt. Let the discovery of the theft be the result of a series of incidents, leading one to another. To what kind of narrative does your story belong? Why? What do you call the incident in your story to which all the others lead? Have you introduced any incidents which have nothing to do with the climax?*

III. *Tell in another story all the incidents leading up to the first act of stealing. Begin with the circumstances*

exciting temptation, and show how the temptation finally grew into guilt. Let one step lead to another until the climax is reached, then close the story with a brief conclusion. Remember that a lengthy conclusion to a short story is destructive of unity.

IV. *To what kind of narrative does "The Merchant of Venice" belong? What is the climax of the story? Two series of events working together in remarkable coincidence lead to the climax. What incident starts the first series? What incident starts the second series? Give the incidents in each series. Does any incident in the story destroy the unity of the plot? If so, what incident is it? Can you see any relation between Jessica's elopement and the climax?*

V. *Read the story of Jeanne D'Arc's life, and be prepared to write a soliloquy, reflecting the lofty dreams and visions of this ardent, patriotic young girl. A careful study of the picture will help you to secure the proper feeling in your composition.*

COHERENCE IN NARRATION

When the time order and the plot sequence of events in a narrative are clear to the reader, we say that the story is coherent. This quality is very easily secured in chronological narrative; in fact, in this kind of narrative, coherence depends chiefly upon the relation of incidents in their time order. In giving an account, for example, of the incidents connected with the settlement of Plymouth, the writer would logically begin with the landing of the Pilgrims; proceeding from this event, he would relate the successive happenings in their chronological order. Should he disturb the time sequence by relating some event remote from the landing, and then go back to the incidents imme-



diately following the landing, his narrative would become incoherent.

Although coherence in chronological narrative depends mainly upon the proper arrangement of incidents in their time order, it is important to use transitional expressions which will keep the time sequence and the writer's changing point of view clear to the reader. In passing from one event to another, for instance, such expressions as "after this," "on the following day," "thereupon," "instantly," "this had no sooner occurred than," "immediately following," keep the time relation of incidents clear; and such expressions as "passing on," "continuing our journey," "proceeding from this point," keep the writer's changing point of view before the reader.

In plot narrative the sequence is, as we have seen, that of cause and effect. If this sequence is disturbed, if the effect is given before the cause, the narrative is likely to be incoherent. If Shakspeare, in *The Merchant of Venice*, had begun with the trial and defeat of Shylock, then had gone back to the lending of the money, which was the first causal incident in the first series leading to the climax, and from there on had led back to the trial, the story would likely be less coherent.

Sometimes a writer, in what is called reverting narrative, begins in the middle of a story or close to the end, presenting some striking situation or perhaps even the climax in the lives of the principal characters. He then goes back to the beginning and traces all the causes that will account for the striking situation or the climax. In Scott's *Marmion*, for example, we are introduced to Marmion long after he has committed the crime which eventually leads to his downfall. In reverting narrative we are led back through stories told by different characters, to the

crime itself, then from the crime back to the incidents which result in the discovery of his guilt.

Only the skillful writer, however, can keep the relation between the incidents in reverting narrative clear; hence most writers of plot narrative begin with the first cause of complication, proceed from that to the first effect, which generally becomes the second cause, and so continue through the series. Since cause and effect follow in chronological order, a narrative so developed naturally follows the time order, and is therefore simpler and more coherent.



EXERCISES

I. *Relate in an imaginary sketch the incidents of one day in the life of the French peasants pictured here. Let the*

sketch reflect the toil which the picture suggests. Let it also reflect the spirit which you see in the attitudes of the man and the woman. A careful reading of Edwin Markham's poem entitled "The Man with a Hoe" will help you to secure the proper feeling in your sketch.

II. Read Wordsworth's poem entitled "*To a Highland Girl.*" Write a short composition explaining conditions which may account for the difference between the life of the French peasant woman pictured here and that of the joyous, beautiful Highland girl described in the poem.

How to secure Coherence in Narration. — In order to secure coherence in narration the writer must arrange his events in the time order in which they occur, or in the order of cause and effect, which, except in reverting narrative, generally follows the time order. He must use, when necessary, such transitional expressions as *after this, thereupon, while this was going on, before this time, in the meantime*—in short, he must use any expressions which will keep clear to the reader the relation between incidents.

EXERCISES

I. Criticise the incoherence in the following summary of Canto I of Scott's "*Marmion.*" To what is the incoherence due? Rearrange the incidents as you think they occurred in order of time. In rewriting, pay close attention to paragraph structure.

Early in the evening of August the First, Fifteen Hundred Thirteen, Lord Marmion, an ambassador on his way from the Court of Henry the Eighth of England to the Court of James the Fourth of Scotland, arrives at Norham Castle, where he stops to seek shelter for the night and to obtain a guide. The next morning, mid the firing of cannon and the music and

farewell songs of the minstrels and harpers, he, in company with the Palmer as a guide, and with his gallant train of squires, pages, and yeomen, departs from the castle in great state. Upon his arrival he is greeted by the captain of the castle, and is led by the heralds to the great banquet hall, where he is introduced to the guests assembled there to do him honor. Toward the close of the evening he asks the captain for a guide to lead him to Edinburgh. ⁵ Many are mentioned, but none is available except a mysterious Palmer, who has arrived from Jerusalem the night before. ⁶ The Palmer is immediately summoned from his cell to meet Marmion. ⁷ During the banquet which follows Lord Marmion's introduction to the guests, the captain, in an insinuating manner, asks Marmion where he has left his former page. ⁸ Marmion, checking his rising pain and wrath, calmly replies that he has left the boy sick at Lindisfarne. ⁹ Then he asks the captain where Lady Heron is. Sir Hugh answers that his wife is at the Scottish Court visiting Queen Margaret in her bower. ¹⁰ When the Palmer enters the great hall, he stares wildly at Marmion, but makes no obeisance to him as the others have done. ¹¹ At last striding up to Marmion with a haughty air, he asks of what service he may be to him. ¹² Marmion requests that the Palmer act as his guide, and the Palmer consents to do so. ¹³ Toward midnight after the wassail bowl is again passed around, the festivities cease; all retire for the night, and soon the great hall is silent.

II. Read the following narrative taken from Poe's "*Descent into a Maelstrom*." In what respect is this narrative more coherent than the one above? How do the expressions in *italics* help? Write the same narrative in the third person.

"It is now within a few days of three years since what I am going to tell you occurred. It was on the tenth day of July, 18—, a day which the people of this part of the world will never forget—for it was one in which blew the most terrible hurricane that ever came out of the heavens; and yet all the

morning and, indeed, until late in the afternoon, there was a gentle and steady breeze from the southwest, while the sun shone brightly, so that the oldest seaman among us could not have foreseen what was to follow.

"The three of us—my two brothers and myself—had crossed over to the islands about 2 o'clock P.M., and had *soon* nearly loaded the smack with fine fish, which, we all remarked, were more plentiful that day than we had ever known them. *It was just seven by my watch* when we weighed and started for home, so as to make the worst of the Ström at slack water, which we knew would be at eight.

"We set out with a fresh wind on our starboard quarter, and *for some time* spanked along at a great rate, never dreaming of danger; for indeed we saw not the slightest reason to apprehend it. *All at once* we were taken aback by a breeze from over Helseggen. *This* was most unusual—something that had never happened to us before—and I began to feel a little uneasy without exactly knowing why. We put the boat on the wind, but could make no headway at all for the eddies, and I was put upon the point of proposing to return to the anchorage, *when*, looking astern, we saw the whole horizon covered with a singular, copper-colored cloud that rose with the most amazing velocity.

"*In the meantime* the breeze that had headed us off fell away, and we were dead becalmed, drifting about in every direction. This state of things, however, did not last long enough to give us time to think about it. *In less than a minute* the storm was upon us—in *less than two* the sky was entirely overcast—and what with *this* and the driving spray it became *suddenly* so dark that we could not see each other in the smack.

"Such a hurricane as *then* blew, it is folly to attempt describing. The oldest seaman in Norway never experienced anything like it. We had let our sails go by the run *before* it cleverly took us; but, at the first puff, both our masts went by the board as if they had been sawed off—the mainmast taking

with it my youngest brother, who had lashed himself to it for safety.

“Our boat was the lightest feather of a thing that ever sat upon water. It had a complete flush deck, with only a small hatch near the bow, and this hatch it had always been our custom to batten down when about to cross the Ström by way of precaution against the chopping seas. But for this circumstance we should have foundered at once—for we lay entirely buried for some moments. How my elder brother escaped destruction I cannot say, for I never had an opportunity of ascertaining. For my part, *as soon as I had let the foresail run*, I threw myself flat on deck, with my feet against the narrow gunwale of the bow, and with my hands grasping a ring bolt near the foot of the fore mast. It was mere instinct that prompted me to do this—which was undoubtedly the very best thing I could have done—for I was too much flurried to think.

“*For some moments* we were completely deluged, as I say, and *all this time* I held my breath, and clung to the bolt. *When I could stand it no longer*, I raised myself upon my knees, still keeping hold with my hands, and thus got my head clear. *Presently* our little boat gave herself a shake, just as a dog does in coming out of the water, and thus rid herself in some measure of the seas. I was *now* trying to get the better of the stupor that had come over me, and to collect my senses so as to see what was to be done, *when* I felt somebody grasp my arm. It was my elder brother, and my heart leaped for joy, for I had made sure that he was overboard—but the *next moment* all this joy was turned into horror—for he put his mouth close to my ear, and screamed out the word ‘Moskoeström!’”

III. *Write an account of an accident which you observed recently, or one in which you yourself were hurt. Be careful to arrange the incidents in such a way as to secure coherence. Watch your connectives.*

EMPHASIS IN NARRATION

In the study of the sentence, the paragraph, and the whole composition, we learned that emphasis is a quality which exists when the important ideas in the sentence, in the paragraph, or in the whole composition stand out clearly from the minor ideas. We learned, too, that it may be secured (1) by arranging in prominent positions at the beginning and at the end such parts of the sentence, of the paragraph, or the whole composition as deserve special distinction, and (2) by duly subordinating to the main ideas the details of the structure.

In the pupil's reading of fiction he has doubtless noted that the most striking situations, and the incidents of greatest import, are frequently placed at the beginning or near the end of the story. The object of such arrangement is, as can clearly be seen, to bring into prominence the parts of the story which are most significant in the development of the plot or in the carrying out of the author's purpose. An incident placed at the beginning derives its emphasis from the natural curiosity with which we note whatever is new and promising; an incident placed at the end derives its emphasis partly from the suspense which precedes it and partly from the fact that the last incident is freshest in the mind. Since an incident placed at the end of a story receives greater emphasis than one placed at the beginning, most writers reserve the climax for the end. Not infrequently, however, as in reverting narrative, a writer begins with the climax, then goes back to the first causal incident, tracing from this incident the series resulting from it, and accounting for the climax. His object in this is to stimulate keen interest at once—an interest strong enough to carry the reader with a

pleasure not wholly derived from suspense through the rest of the story.

But this matter of arrangement, though it is of chief importance in securing emphasis, is not the only method of doing so. The minor incidents must be duly subordinated to the main incidents. Although these incidents are partly subordinated by their position between the beginning and the end of the story, they may still be given undue emphasis through a lack of proper proportion. Often a story is lacking in emphasis because the minor incidents, the descriptions, and the explanations are given in greater detail than their real place in the story warrants. This undue proportion given to detail naturally robs the essential incidents of their emphasis.

In chronological narrative, where there is no climax, the writer gives each incident its due emphasis by relating it in such detail as its importance in the story requires. The exciting, the marvelous, the significant incidents, he tells at length; the less important ones he passes over briefly. In plot narrative, where he usually follows the sequence of cause and effect, he gives the incidents their due emphasis both by giving them their proper proportion, and by placing in prominent positions—at the beginning and at the end—the most striking incidents.

Cooper's *The Last of the Mohicans*, though it has plot interest, has no unified plot and no climax. The incidents secure their emphasis from their lively manner and from the length at which they are told. The attacks, the captures, and the escapes are related at great length; the killing of a colt, the shooting of a wandering Mingo and of a French sentinel, because they are incidents of little importance in the development of Cooper's purpose, are passed over briefly. In *Marmion*, Scott gives to the im-

portant incident of Constance's execution its due emphasis, partly by placing it close to the beginning, and partly by relating it in a striking manner and at great length. To the climax—the giving up of a packet of letters—he gives emphasis, partly by placing it close to the end, partly by the lively manner in which he relates it, and partly by the proportion of treatment which he gives to it.

EXERCISES

I. *Relate the incidents of a day spent in the country, in a country town, or in the city. To what kind of narrative does your composition belong? Examine your story carefully. Have you given greater length to some incidents than to others? If so, why? Are you sure that the most important incidents stand out prominently from the minor incidents? Which incidents should you, for the sake of proportion, shorten? Which incidents should you, for the sake of emphasis, lengthen? Have you spent more time in enumerating the things you ate than in relating the story of the accident, the quarrel, or the storm which may have occurred in the afternoon? Are you sure that your story has the essential quality of emphasis?*

II. *Relate the story of reconciliation between two brothers, who, through some misunderstanding, have long been estranged. Let your story begin with the circumstances causing the estrangement, then let it gradually lead up through a series of incidents to a clearing up of the misunderstanding, and finally to the reconciliation. To what kind of narrative does your story belong? How have you given emphasis to the incidents of greatest importance? Can your readers distinguish the minor from the main incidents? Tell the same story in dialogue between the two brothers.*

III. *Tell a story suggested by this picture. The merry glee of the children, who are bringing disaster to the picture,*



and possibly upon themselves, and those whom they love, you may make use of to secure pathos.

IV. *Describe the scene portrayed in this picture, grouping*

the objects in relation to the central figures in the foreground. You will give feeling to your description by using such expressions as: merry-eyed boys; cheeks dimpling with laughter; serious-faced, demure little girl; rickety old stand; with three tottering legs; and so on.

V. Recall three long stories which you have read. To what kind of narrative does each belong? Where in each story does the climax come? Recall some of the minor incidents in each one. How do you know that they are minor incidents? What is the character of the incidents found in the beginning of each story? Are they commonplace or striking?

SOURCES OF INTEREST IN NARRATION

In plot narrative the chief source of interest is usually that of suspense—a keen desire to know to what end an incident, or a series of incidents, is leading. Added to this interest, which is derived from suspense, there is the interest in unusual situations, in the rapid movement of the narrative, in the individuality of the characters, and in the style in which the narrative is written.

In chronological narrative the chief sources of interest are in the unusual situations and in the style in which the narrative is written.

USES OF DESCRIPTION IN NARRATION

In the beginning of the present chapter we have said that the forms of discourse rarely exist separately—that in almost every piece of writing may be found two or more forms of discourse. Now, a very important part of every narrative is the description which accompanies it, and which, though subordinate to the story, often serves

a number of uses in the story. One important office of description in narration is to furnish a background which will heighten the effect of the incident. In Scott's *Marmion* the pleasant effect which the reknighting of De Wilton produces upon the feelings of the reader, is largely due to the charming description of the moon-lit chapel, in which the ceremony is performed. In *The Last of the Mohicans*, Magua, a treacherous Indian, prepares to make a cowardly assault upon the life of Colonel Munro. He is intercepted in his attempt by General Montcalm. The effect of the incident is greatly heightened by the description of the midnight scene, in which the action occurs. The pictures of the old fort, of the tall, gaunt figure of the white-haired, aged Munro, leaning against the ramparts of the fort; of Montcalm issuing from his tent and stealing, in the dim moonlight, through the line of French sentinels, and of Magua rising stealthily out of the dark water,—these descriptive details give to the incident itself almost all the interest which it possesses.

Description in narration often serves another important purpose; it frequently aids in the interpretation of character and even of the story itself. "The shifting glance," "the sinister brow," "the thin, cruel lips," and "the stealthy actions" betray the villain, while the "steady, level gaze," the "broad, intellectual forehead," the "straight, firm mouth with sensitive lips," give us insight into the character of the hero. Again, descriptions of places are often necessary to an understanding of the incidents of the story.

The pictures of Florence, which we get in George Eliot's *Romola* help us to interpret many of the incidents in the story. In fact, the evolution of selfishness in the character of Tito, the impotency of Baldassarre's attempts to

seek revenge, the persecution of Savonarola, and the growth of Romola's character, we can understand only when we know Florence and her people as they are painted in the story.

In stories of life interest—stories in which a large measure of interest centers in the setting—and in chronological narrative, description fulfills an important function by giving useful information concerning historic periods, places, and peoples. In Irving's *Rip Van Winkle* and *Legend of Sleepy Hollow* we learn a great deal through the descriptions about the beautiful scenery along the Hudson River and about the early Dutch settlers in New York; in Scott's stories we are carried back to the days of feudalism and chivalry in England and in Scotland.

Description, then, constitutes an important element in story-telling (1) by giving a background for incident; (2) by serving as an aid in the interpretation of character and even of the story itself; (3) by giving useful information through the setting.

EXERCISES

I. *To what kind of narrative does Scott's "Ivanhoe" belong? What are the chief sources of interest in the story? In how many different ways does Scott give due emphasis to the essential incidents in the story? How can you distinguish the minor incidents from the main ones? Recall incidents which depend upon effective background for their interest. Recall descriptions which aid you in the interpretation of character. Recall descriptions which help you to understand the story. Recall descriptions which give you useful information about the historic period in which the scenes of the story are laid, about the manners and customs of the people, and about their*

institutions of chivalry and feudalism. Recall descriptions of nature which harmonize with the mood of the main character.

II. *Read in Jack London's "The Call of the Wild" the story of the last encounter between the rival dogs, Spitz and Buck. How is the effect of the incident heightened? Read in "Ben Hur" the description of the chariot race. What relation does the description bear to the incident itself? Read*



"The Passing of Arthur" in "The Idylls of the King." What office does description serve in this poem? Apply the same question to Poe's "Fall of the House of Usher."

III. (a) *Tell how two acquaintances of this duck hunter mistook the decoys in the picture for real ducks. You may increase the interest in the situation by making one of these acquaintances a cock-sure individual who prides himself on his*

superior skill and keenness of vision. Intermingle descriptive touches with the narration of the incident. Perhaps you will want to put this into the form of a letter.

(b) *Without any reference to the preceding assignment, tell a story which the picture suggests to you.*

DESCRIPTION

Description is a form of discourse which is intended to produce in the mind of the reader or listener the same impression of an object which he would get from the object itself.

If the purpose of a description is to arouse a feeling of pleasure or any emotion which a picture or a piece of statuary might arouse, we call it *artistic* or *literary description*. If the purpose of a description is to give accurate and useful information concerning an object, we call it *practical* or *scientific description*. To the former division belongs most of the description which we find in poetry, in prose, in stories, in orations, in essays, in books of travel—in short, in all kinds of writing which come under the head of literature. To the latter division belong descriptions in which only items of identification—such as size, shape, color, weight—are generally included. Let us examine as illustrations of the two divisions the descriptions given below, and let us note the likenesses and differences between them.

1. But the third man remained obstinately silent under all the strokes from the knotted cord. He was very different in aspect from his two fellow-prisoners. They were young and hardy, and, in the scant clothing which the avarice of their captors had left them, looked like vulgar, sturdy mendicants. But he had passed the boundary of old age, and could hardly

be less than four or five and sixty. His beard, which had grown long in neglect, and the hair which fell thick and straight round his baldness, were nearly white. His thick-set figure was still firm and upright, though emaciated, and seemed to express energy in spite of age,—an expression that was partly carried out in the dark eyes and strong, dark eyebrows, which had a strangely isolated intensity of color in the midst of his yellow, bloodless, deep-wrinkled face with its lank, gray hairs. And yet there was something fitful in the eyes which contradicted the occasional flash of energy; after looking round with quick fierceness at windows and faces, they fell again with a lost and wandering look. But his lips were motionless, and he held his hands resolutely down. —GEORGE ELIOT: *Romola*.

2. AB is five feet five inches in height, and corpulent. His weight is approximately one hundred and fifty-five or sixty pounds. He seldom stands erect. His left foot is a club foot; his lower left limb bends outward from the knee, as a result of improper surgical attention following an injury. The left leg appears shorter than the right, and he limps slightly.

AB is about thirty-five years of age; complexion, medium dark; eyes, dark brown, round, squinty, and nervous; eyebrows, short and bushy; nose, aquiline, with Romanish suggestion; lips, thick; two front teeth missing from the upper roof of mouth; chin, prominent and cleft. He wore when last seen a dark brown beard, closely trimmed. His hair is brown, a shade or so darker than his beard. The hair is very thin about the crown.

Hands are closed; fingers short and muscular; nails thick and ill kept.

Education poor; voice is heavy and articulation is faulty.

The literary description—that of Baldassarre—is clearly intended to convey a picture which will arouse an emotion of pity and a strong interest in the character of the man. The practical description—that of the crimi-

nal — is intended only to convey information which will help to identify the man described. In both descriptions we get impressions of figure, complexion, and color of hair and eyes. In the first, we unconsciously construct from the details a complete picture of Baldassarre, which deeply moves us; in the general impression to which the details contribute we lose sight of the separate items. From the second description we are not so likely to construct a picture as to hold in mind the separate items which are intended to serve for identification; we simply think of each detail as a new item of information.

In both descriptions only such detail is employed as is necessary to individualize or to identify the man described. From the description of Baldassarre we get not only the general impressions of figure, hair, eyes, and complexion, but the strongly individualizing impressions of his character and his condition: the “long, white beard” and “lank, gray hairs” speak of old age, and of neglect which has grown out of hopelessness; the “firm, upright figure,” the “dark eyes,” and the “strong, dark eyebrows” “seem to express energy” and determined purpose; the “yellow, bloodless, deep-wrinkled skin” tell the story not only of old age and ill health but of sorrow and care; and the “fitful change” of expression in the dark eyes — the change from the “quick, fierce glance” to the “last wandering look” — betray a strong will struggling with an enfeebled and vacant memory. The picture is full of pathos; and only such details have been employed as would arouse that feeling in the mind of the reader. From the second description we get the same general impressions, but the details do not coalesce into a picture, and hence they arouse no emotion; they are given for the

sole purpose of information that will lead to the detection of the criminal.

In literary description, then, the details are so presented as to form a picture, and so emotionalized as to arouse feeling; and only such details are employed as are necessary to form the picture and arouse the emotion. In practical description the details do not unite into a picture, nor do they arouse emotion; they are held in mind as so many items of information or identification.

EXERCISE

Read the following descriptions. To what class of description does each belong? In which descriptions are the details so presented as to form a single picture which arouses emotion? In which do the details serve as items of information or identification?

1. Pelléas had a great bulging, powerful forehead, like that of Socrates or Verlaine; and, under a little black nose, blunt as a churlish assent, a pair of large hanging and symmetrical chops, which made his head a sort of massive, obstinate, pensive, and three-cornered menace. He was beautiful after the manner of a beautiful, natural monster that has complied strictly with the laws of its species. And what a smile of attentive obligingness, of incorruptible innocence, of affectionate submission, of boundless gratitude, and total self-abandonment lit up, at the least caress, that adorable mask of ugliness! Whence exactly did that smile emanate? From the ingenuous and melting eyes? From the ears pricked up to catch the words of man? From the forehead that unwrinkled to appreciate and love, or from the stump of a tail that wriggled at the other end to testify to the intimate and impassioned joy that filled his small being, happy once more to encounter the hand or the glance of the god to whom he surrendered himself?

Pelléas was born in Paris, and I had taken him to the country. His bonny fat paws, shapeless and not yet stiffened, carried slackly through the unexplored pathways of his new existence his huge and serious head, flat-nosed and, as it were, rendered heavy with thought.

— MAETERLINCK : *Our Friend the Dog*.

2. Lost: A brown and white dog. Weighs eighteen pounds. Head, large; body and feet, small.

3. The mountain on which they stood, elevated, perhaps, a thousand feet in the air, was a high cone that rose a little in advance of that range which stretches for miles along the western shores of the lake, until meeting its sister piles beyond the water, it ran off toward the Canadas, in confused and broken masses of rock, thinly sprinkled with evergreens. Immediately at the feet of the party, the southern shore of the Horican swept in a broad semicircle from mountain to mountain, marking a wide strand, that soon rose into an uneven and somewhat elevated plain. To the north stretched the limpid, and, as it appeared from that dizzy height, the narrow sheet of the "holy lake," indented with numberless bays, embellished by fantastic headlands, and dotted with countless islands. At the distance of a few leagues the bed of the waters became lost among mountains, or was wrapped in the masses of vapor that came slowly rolling along their bosom, before a light morning air. But a narrow opening between the crests of the hills pointed out the passage by which they found their way still farther north, to spread their pure and ample sheets again, before pouring out their tribute into the distant Champlain. To the south stretched the defile, or rather broken plain, so often mentioned. For several miles in this direction the mountains appeared reluctant to yield their dominion, but within reach of the eye they diverged, and finally melted into the level and sandy lands, across which we have accompanied our adventurers in their double journey. Along both ranges of hills, which bounded the opposite sides of the lake and

valley, clouds of light vapor were rising in spiral wreaths from the uninhabited woods, looking like the smoke of hidden cottages; or rolled lazily down the declivities, to mingle with the fogs of the lower land. A single, solitary, snow-white cloud floated above the valley, and marked the spot beneath which lay the silent pool of the "bloody pond."

— COOPER: *Last of the Mohicans*.

FOR SALE: One of the best farms in Hamilton County, located five miles south of Noblesville, Kansas, one mile east of Brownsburg, on good pike; 208 acres level land, all in cultivation except 16 acres in woods; good fencing; good eight-room dwelling; fair two-room tenant brick; milk and smoke-houses, 12 × 24; warm house, 15 × 20; 60 × 70 barn; implement house, 20 × 30; implement house No. 2, 18 × 24; double crib, 24 × 36; hoghouse, 16 × 30; woodhouse, 18 × 30; good repair; fruit of all kinds; one mile from church and school; railroad and telephone; half interest in private gas well; four good wells of water; cistern, 80-barrel capacity; good drainage. Will sell 160 acres with improvements, with privilege of 208. Reason for selling, to settle an estate. Address S. C. MILLIGAN, Brownsburg, Kansas.

Qualities Essential to Effective Description. — Literary description, which it is our purpose to discuss in this chapter, must be characterized by the same qualities which you have learned are essential to good narration; namely, the qualities of *unity*, *coherence*, and *emphasis*.

UNITY IN DESCRIPTION

Selection of Details. — When only such details are employed as will give a single picture, or a series of pictures arousing a single emotion—an emotion it may be of pity, of horror, of contempt, of anger, of admiration, of

sympathy, or of pleasure — we say that the description has unity. The proper selection, then, of details is as important to unity in description as it is to unity in narration. An unnecessary detail included, or a necessary one excluded — each is equally destructive of unity.

PRINCIPLES OF GUIDANCE IN SELECTION OF DETAILS

Select Individualizing Details. — Here the question naturally arises as to the principles of guidance in the selection of detail: "Why must I select this detail, and why reject that detail?" In answer it may be said, first, that only such details must be employed as are necessary to individualize the object described — to separate it from all other objects of its class. In order to do this, the writer must reject what is common to all the objects in the class to which the particular object belongs, and he must note carefully and present whatever is peculiar or distinguishing. In picturing a person, for instance, the writer, in order to individualize his character, may use such details as "slightly drooping shoulders," "yellowish green eyes with the latent gleams of the tiger in them," "thin red lips tightening over large, cruel-looking white teeth," "long, slender nails curving like claws over the bony fingers." Such details as are common to all men — such as the reader naturally takes for granted — the writer omits, because he knows that the reader will unconsciously supply them, and also because he knows that the fewer details the reader needs to hold in mind, the more easily can he construct a whole picture.

Again, in picturing a pet dog — a French poodle, let us say — the writer does not tell us that he is of such size

and such color, and that his hair is curly, because such items would not individualize the dog — would not separate him from any other French poodle; he rather notes some peculiar mark — an exceptional softness and whiteness of the fleecy covering, a roguish, coquettish look about the eyes and mouth, or an unusual daintiness in the little upturned nose. The class details the reader unconsciously unites with the individualizing ones which the writer supplies, and thus gets a unified picture of the particular dog presented. In the selection of details, then, which will give a unified picture, the writer must include what is peculiar and suggestive, and he must exclude whatever the reader would naturally supply — that is, the common and undistinguishing.

Selection of Details Determined by Physical Point of View. — Again, in the selection of detail it is important to unity to keep in mind another guiding principle — namely, that only such details should be included in a single picture as the writer could grasp at a given moment and from an unchanging point of view of the object described. In describing a landscape viewed from the top of some hill, the writer could consistently include the wide stretch of country below and in front of him; he could include the hills farther on in his line of vision, and still farther on in the same direction, — the sunset. The river, the camp, and the woods behind him, or the town in the distance to the left of him, he could not consistently include. He could, by changing his point of view, — by turning to the left or by turning around, — grasp all these objects or any others coming within the circle of his changing vision; and he could, by keeping his changing point of view clear to the reader, present these objects in a single description.

But the description would give, in such case, not a single picture, but a series of pictures. Each picture in the series would derive its unity from the selection of such details as would be consistent with the single point of view. The series itself would necessarily derive its unity from the singleness of purpose in the mind of the writer and from the singleness of effect produced by the series upon the feelings of the reader.

In order to understand the unifying principle of a series of pictures, let us suppose, for example, that a writer wishes to give his readers the quaint effect of an old-fashioned room. The description which he gives of the whole room is necessarily made up of a series of pictures seen from different points of view. Standing in the doorway looking straight ahead, he sees the old-fashioned fireplace with the small-paned high windows on either side; turning to his right, he sees the square mahogany table with its square pedestal and short curved legs; turning once more, he sees to the left the queer rocking chairs and the antique shelf with its odd ornaments. The fireplace and other objects within the line of vision in which the fireplace comes, constitute one picture consistent with the first point of view of the room; the square mahogany table and all other objects consistent with the new point of view from which the table is seen, constitute another picture; and the furniture to the left constitutes still another. Thus the writer really gives us a series of pictures; yet the description has unity, because it grows out of the writer's single desire to express the quaint appearance of the room, and because it conveys to the reader a feeling of pleasure in the quaintness expressed. Because the change in the point of view is so rapid and so unconscious, and because the effect produced by a series of pictures is a unified im-

pression, we often think of the series as forming a single picture.

Again, the selection of details for a picture depends not only upon the direction of one's view point, but also upon the distance from which an object is seen. A sailing ship seen far out in the waters looks like a picture painted on the horizon ; a far-off mountain looks like a cloud ; land sighted in mid-ocean resembles a faint blue line ; the foliage of trees widely separated seems to meet at the end of a long avenue. Only the prominent features of objects seen at a distance stand out clearly, and even these at a great distance lose their identity. Therefore, the farther off an object is viewed, the more easily is it described ; for, in giving the picture, the writer needs to give only a few large details. Minor details introduced into such a picture destroy the unity of the description, because they are not consistent with the writer's remote point of view.

Again, standing directly at the base of a mountain, one gets a very partial view of it ; he sees only a small portion of the lowest part of one side. What he sees, however, stands out in minute detail — even the different shapes of leaves and colors of flowers and the kinds of insects are clearly discernible. Standing a half mile away from the mountain, one gets a full view not only of its height but of its rounded sides ; but the minor details are lost. The trees and flowers lose their identity in the mass of foliage and the blending of color which the distant view presents. The picture, then, which one standing close to the foot of the mountain, would give, although it would admit of minute detail, would necessarily exclude any detail concerning the summit and the rounded side. The picture which one standing at a distance from the mountain would give, although it would admit details concerning the sum-

mit and three sides of the mountain, would necessarily exclude all minor details concerning any part of it.

Since unity of description depends so largely upon the point of view from which objects are described, it is essential to determine just what points of view are most favorable to effective description. If the purpose of the writer is to give a large picture, he must choose a distant point of view—a point of view from which he may include, in broad outlines, a number of objects. An upper window; the top of a hill; a bridge spanning a stream in an open country; a road leading along a high bank overlooking a wide stretch of meadows, hills, and woods; a balloon a half mile above the earth—all of these afford favorable points of view for large pictures.

If, on the other hand, the purpose of the writer is to give a picture full of close or minute detail, a picture which highly individualizes the object described, he must choose a nearer point of view. He must be careful, however, not to approach so close to the object to be described that he will in his forced attention to minor details lose the general outlines. One may stand so close to an object as to see only one detail—the color of the flower, perhaps, or the scar upon the child's forehead.

Selection of Details Determined by Mental Point of View.—There is still another unifying principle governing the selection of details for description—an important principle found in the writer's motive or purpose in the description, or in the predominant emotion which the description arouses in the reader. A description of the symbolic figure of Death conceived as a beautiful angel, would require a set of details wholly different from the details employed in picturing Death as a grim monster. In the one description only such details would

be employed as would convey impressions of the sweetness, the beauty, the spirituality of death ; in the other, only such details as would arouse a feeling of fear, of dread, or of horror. Again, one person is impressed with the quiet beauty, harmony, and peace of the woods ; another, with the bounding life and joy of it ; and still another, with its gorgeous coloring. The first one would likely introduce into his picture, "clear, cool streams with glassy bosoms," "calm shade," "quiet, peaceful reflections," "mossy rocks and trees," and "gentle, modest, sleepy flowers"; the second might tell of the "laughing, gurgling sound of streams sporting over rocky beds," of "flowers nodding gayly, and branches waving and bending joyfully in the wind"; of the "busy hum of insects," and the "happy songs of birds"; the third would probably make use of sunshine filtering through the leaves and sparkling on the water; of the gayly-colored birds, and flowers and insects, and painted leaves.

Thus you can see that the details in the three different pictures of the same scene would vary in accordance with the different aspects presented, or with the different motives in the minds of the writers. Should the first writer, whose purpose it is to express the beauty, peace, and harmony of the woods, tell in addition of the bounding life and of the gorgeous coloring, his picture would not be consistent with his motive ; it would convey contradictory impressions, and hence would lack unity. A similar violation of this principle would destroy, in like manner, the unity of the other two pictures.

In summing up briefly the preceding discussion of unity in description, it may be said (1) that unity depends upon the proper selection of details ; (2) that a proper selection of details consists in choosing what is essential

and distinguishing; (3) that the proper selection of details depends partly upon the point of view from which the picture is given, and partly upon the motive in the mind of the writer — that is, upon the particular impression or the single effect which he wishes to convey; (4) that the point of view must be clear to the mind of the reader — and particularly any change in the point of view.

EXERCISES

I. *Read the following description of a cottage. Note carefully the details of the description. Are they so selected as to give individuality to the cottage described? Name five details which strongly individualize the cottage. What is the point of view from which the cottage is described? What advantage does this point of view afford? Are all the details consistent with the writer's point of view? Can you judge approximately, from the details employed, of the distance from which the scene is viewed? What details would be inconsistent with a remote point of view? What particular impression of the scene does Poe wish to convey? What details employed contribute to this effect?*

The point of view from which I first saw the valley was not *altogether*, although it was nearly, the best point from which to survey the house. I will therefore describe it as I afterward saw it — from a position on the stone wall at the southern extreme of the amphitheater.

The main building was about twenty-four feet long and sixteen broad — certainly not more. Its total height, from the ground to the apex of the roof, could not have exceeded eighteen feet. To the west end of this structure was attached one about a third smaller in all its proportions: the line of its front standing back about two yards from that of the larger

house; and the line of its roof, of course, being considerably depressed below that of the roof adjoining. At right angles to these buildings, and from the rear of the main one, not exactly in the middle, extended a third compartment, very small — being, in general, one-third less than the western wing. The roofs of the two larger were very steep, sweeping down from the ridge-beam with a long concave curve, and extending at least four feet beyond the walls in front, so as to form the roofs of two piazzas. These latter roofs, of course, needed no support; but as they had the *air* of needing it, slight and perfectly plain pillars were inserted at the corners alone. The roof of the northern wing was merely an extension of a portion of the main roof. Between the chief building and western wing arose a very tall and rather slender square chimney of hard Dutch bricks, alternately black and red — a slight cornice of projecting bricks at the top. Over the gables the roofs also projected very much: in the main building, about four feet to the east and two to the west. The principal door was not exactly in the main division, being a little to the east, while the two windows were to the west. These latter did not extend to the floor, but were much longer and narrower than usual — they had single shutters like doors; the panes were of lozenge form, but quite large. The door itself had its upper half of glass, also in lozenge panes — a movable shutter secured it at night. The door to the west wing was in its gable, and quite simple — a single window looked out to the south. There was no external door to the north wing, and it, also, had only one window to the east.

The blank wall of the eastern gable was relieved by stairs (with a balustrade) running diagonally across it — the ascent being from the south. Under cover of the widely projecting eave these steps gave access to a door leading into the garret, or rather loft; for it was lighted only by a single window to the north, and seemed to have been intended as a store-room.

The piazzas of the main building and western wing had no floors, as is usual; but at the doors and at each window, large, flat, irregular slabs of granite lay imbedded in the delicious turf, affording comfortable footing in all weather. Excellent paths of the same material—not *nicely* adapted, but with the velvety sod filling frequent intervals between the stones—led hither and thither from the house to a crystal spring about five paces off, to the road, or to one or two outhouses that lay to the north, beyond the brook, and were thoroughly concealed by a few locusts and catalpas.

Not more than six steps from the main door of the cottage stood the dead trunk of a fantastic pear tree, so clothed from head to foot in the gorgeous begonia blossoms that one required no little scrutiny to determine what manner of sweet thing it could be. From various arms of this tree hung cages of different kinds. In one, a large wicker cylinder with a ring at top, reveled a mocking-bird; in another, an oriole; in a third, the impudent bobolink—while three or four more delicate prisons were loudly vocal with canaries.

The pillars of the piazza were entwined in jasmine and sweet honeysuckle; while from the angle formed by the main structure and its west wing, in front, sprang a grapevine of unexampled luxuriance. Scorning all restraint, it had clambered first to the lower roof, then to the higher; and along the ridge of this latter it continued to writhe on, throwing out tendrils to the right and left, until at length it fairly attained the east gable, and fell trailing over the stairs.

The whole house, with its wings, was constructed of the old-fashioned Dutch shingles—broad, and with unrounded corners. It is a peculiarity of this material to give houses built of it the appearance of being wider at bottom than at top—after the manner of Egyptian architecture; and in the present instance this exceedingly picturesque effect was aided by numerous pots of gorgeous flowers that almost encompassed the base of the buildings.

The shingles were painted a dull gray, and the happiness with which this neutral tint melted into the vivid green of the tulip tree leaves that partially overshadowed the cottage can readily be conceived by an artist.

From the position near the stone wall, as described, the buildings were seen at great advantage,—for the southeastern angle was thrown forward,—so that the eye took in at once the whole of the two fronts, with the picturesque eastern gable, and at the same time obtained just a sufficient glimpse of the northern wing, with parts of a pretty roof to the spring house, and nearly half of a light bridge that spanned the brook in the near vicinity of the main buildings. — POE: *Landor's Cottage*.

II. *In the following description, Hawthorne pictures the happy peace, brightness, and magic of the early morning. What details strongly convey these impressions? Is it a physical point of view from which the scene is described, or is it from the point of view of a mental impression of the morning? What particular emotion does the picture arouse? What is the unifying principle in the description?*

The early sunshine was already pouring its gold upon the mountain tops; and though the valleys were still in shadow, they smiled cheerfully in the promise of the bright day that was hastening onward. The village, completely shut in by hills, which swelled away gently about it, looked as if it had rested peacefully in the hollow of the great hand of Providence. Every dwelling was distinctly visible; the little spires of the two churches pointed upward, and caught a fore-glimmering of brightness from the sun-gilt skies upon their gilded weather-cocks. The tavern was astir, and the figure of the old, smoke-dried stage-agent, cigar in mouth, was seen beneath the stoop. Old Graylock was glorified with a golden cloud upon his head. Scattered likewise over the breasts of the surrounding mountains, there were heaps of hoary mist, in fantastic shapes, some of them far down into the valley, others high up toward

the summits, and still others, of the same family of mist or cloud, hovering in the gold radiance of the upper atmosphere. Stepping from one to another of the clouds that rested on the hills, and thence to the loftier brotherhood that sailed in air, it seemed almost as if a mortal man might thus ascend into the heavenly regions. Earth was so mingled with sky that it was a day dream to look at it.

—NATHANIEL HAWTHORNE: *Ethan Brand*.

III. *Criticise the use of the following details in pictures given from different points of view :*

1. View-point—top of a high steeple.

Details—Powder on the rusty coat of a man standing in the street below, a hundred yards away from the steeple—a young man below restlessly slapping his left hand with a brown glove which he holds in his right hand.

2. View-point—position close to and directly in front of a large building.

Details—peculiar slope of roof; decoration on the frieze, beneath the cornice; tower forming a part of the left side of the building.

3. Mental view-point—that of a region of dreamy enchantment.

Details—boys whistling merrily; rattling vehicles; stout, jolly men and women.

IV. 1. *Name five details which you would employ in characterizing the face of a friend. Five which you would use in describing a pet dog, or pony, or kitten. Five which you would use in describing some old-fashioned piece of furniture.*

2. *Describe a river seen from the top of a hill forty rods away. Describe the same river as seen from the edge of one of its banks.*

3. *What details would you use in a description intended to*

express the coziness and comfort of a room ; the uncanny atmosphere of some dreary old house ; the beauty and rest of a summer evening in the country ; the excitement of a storm at sea ?

V. *You may take your choice of one of two possible compositions. Either describe this picture, or describe an actual landscape which is suggested by this picture.*



If you attempt an actual description of this scene, do not allow your composition to be a mere catalogue of the details. Select such essentials as the pumpkins, the shocks of fodder, the trees, the hills in the distance, and try to intermingle with them all the spirit of the autumn day. Take your stand as an observer in the foreground, and refuse to yield to any temptation to move from that position. Should you wish to go to the top of the hill and describe the scene from that standpoint, reserve that view for another composition.

If you choose to describe a scene suggested by this picture, a wider choice is offered. Perhaps the scene may be made more picturesque by the addition of an old-fashioned rail fence, by a river, or by a road winding near. Perhaps you may imagine yourself in the wagon which collected the pumpkins and the corn. There were sensations of color,—yellow and brown and gray and red. There were crackling sounds of fodder and the soft crunching of gravelly soil. Remember that the reader of your theme can get vivid sensations only through vivid words.

COHERENCE AND EMPHASIS IN DESCRIPTION

Unity in description, as has been said, depends upon a proper selection of details—a selection of details consistent with the writer's point of view, and adequate to convey the particular impressions which he wishes to express to the reader. The details, then, having been wisely selected, it remains to the writer to give to them such order in arrangement that the relation between the parts will be clear to the reader, and such proportion of treatment to each separate detail that its importance in the description will be unmistakable. When the details of a description are so arranged that the reader can readily construct from them a picture or a series of pictures, or when they are so arranged that he gets the writer's exact impression of an object or scene, the description has coherence. When the details are so arranged and so treated that the important ones stand out clearly from the minor ones, the description has emphasis.

Coherence : how Secured.—Just what plan a writer should employ in order to secure coherence in a given description, it is difficult to suggest. It may be said,

however, that, in general, he should begin with the striking features of an object, or give a general impression of it at the start. Proceeding from these larger features and general impressions, he should give details in the order which seems logical and natural to him. Hawthorne, for example, in describing the peculiar visual impression made by a mass of rocks thrown together on the side of a mountain, tells us, first of all, that the rocks were so arranged as, at a distance, to form the image of a human countenance. Proceeding from this general impression he arranges respectively in order the details of forehead, nose, and lips, noting in each its individualizing marks,—the “broad arch of the forehead,” the “long bridge of the nose,” and the “vastness of the lips.” Lastly he pictures the glorified vapor of the mountains clustering about the face and making it seem alive.

Note how the arrangement of details in the following description selected from James Lane Allen’s *The Reign of Law* differs from Hawthorne’s plan in the description referred to above:

Some sixty-five years later, one hot day of midsummer in 1865—one Saturday afternoon—a lad was cutting weeds in a woodland pasture; a big, raw-boned, demure lad of near eighteen.

He had on heavy shoes, the toes green with grass stain; the leather so seasoned by morning dews as to be like wood for hardness. These were to keep his feet protected from briars or from the bees scattered upon the wild white clover or from the terrible hidden thorns of the honey locust. No socks. A pair of scant homespun trousers long outgrown. A coarse, clean shirt. His big shock head thatched with yellow straw, a dilapidated sun and rain shed.

Each writer, it will be seen, gives a general impression in the beginning, and each, in arranging the succeeding details, observes the order which seems logical and natural to him. To Hawthorne it seemed natural, as it would seem to most of us, to describe the upper part of the face, then the middle, and lastly the lower part. To Allen an unusual arrangement suggests itself; in giving the details of dress, he first describes the shoes, then the trousers, shirt, and hat in turn. Both descriptions, however, are coherent, because both writers have given orderly arrangement to the details of their pictures. Had Hawthorne mentioned the forehead, then the lips, then the glorified vapor, and, lastly, the nose, his description would have been confusing and incoherent. A similar violation of orderly arrangement of details in the second description would have made it likewise incoherent.

It has been frequently suggested that a writer may secure coherence by noting first such details of an object or a scene as would impress him, at a distance, and by arranging the succeeding details in the order in which they would impress one gradually approaching the object or scene. In descriptions of persons, for example, height, build, posture, and general bearing — items which impress us at a distance — are generally noted in the beginning; then follow the individualizing details — the marked peculiarities in dress and features. Although the writer in such a description may be giving the picture from an unchanging point of view, he has secured coherence by giving such order of arrangement to details as an approaching view would suggest. Such a method is founded upon a well-established principle in psychology — that of proceeding from the general to the particular.

EXERCISES

I. *Write a description expressing contrast between the two types of womanhood pictured in Jeanne D'Arc on page 257, and in the peasant woman who forms the central figure of the picture on page 259. In your description, note the difference in size, in attitude, in features, and in expression, and make use of such details as short, thick neck; wide, heavy jaws; high cheek bones; weak chin; mouth half open; dull, staring eyes; eyes uplifted to heaven; full, sensitive lips; melancholy droop of the mouth. In the picture of Jeanne D'Arc, you see reflected the beautiful spirit of a lofty woman; in the picture of the peasant woman you see the low mentality and the apathy which poverty and repression often bring. Let the detail in your picture be so combined that your readers will feel that difference.*

II. *Note the arrangement of details in the following descriptions. Do you get a general impression in the beginning of each description? Do the details become more specific as you read along? Would you change the order of details? What effect would an inversion of the order of details have upon the description?*

The Faun is the marble image of a young man, leaning his right arm on the trunk or stump of a tree; one hand hangs carelessly by his side; in the other he holds the fragment of a pipe, or some such sylvan instrument of music. His only garment—a lion's skin, with the claws upon his shoulder—falls halfway down his back, leaving the limbs and entire front of the figure nude. The form, thus displayed, is marvelously graceful, but has a fuller and more rounded outline, more flesh, and less of heroic muscle, than the old sculptors were wont to assign to their types of masculine beauty. The character of the face corresponds with the figure; it is most agreeable in

outline and feature, but rounded and somewhat voluptuously developed, especially about the throat and chin; the nose is almost straight, but very slightly curves inward, thereby acquiring an indescribable charm of geniality and humor. The mouth, with its full yet delicate lips, seems so nearly to smile outright, that it calls forth a responsive smile. The whole statue—unlike anything else that ever was wrought in that severe material of marble—conveys the idea of an amiable and sensual creature, easy, mirthful, apt for jollity, yet not incapable of being touched by pathos.

—HAWTHORNE: *The Marble Faun*.

The stranger was of exceedingly picturesque, and even melodramatic aspect. He was clad in a voluminous cloak, that seemed to be made of a buffalo's hide, and a pair of those goat-skin breeches, with hair outward, which are still commonly worn by the peasants of the Roman Campagna. In this garb they look like antique Satyrs; and, in truth, the Specter of the Catacomb might have represented the last survivor of that vanished race, hiding himself in sepulchral gloom, and mourning over his lost life of woods and streams.

Furthermore, he had on a broad-brimmed, conical hat, beneath the shadow of which a wild visage was indistinctly seen, floating away, as it were, into a dusky wilderness of mustache and beard. His eyes winked, and turned uneasily from the torches, like a creature to whom midnight would be more congenial than noonday. —HAWTHORNE: *The Marble Faun*.

To obtain a distincter view, Bartram threw open the iron door of the kiln, whence immediately issued a gush of fierce light, that smote full upon the stranger's face and figure. To a careless eye there appeared nothing very remarkable in his aspect, which was that of a man in a coarse, brown, country-made suit of clothes, tall and thin, with the staff and heavy shoes of a wayfarer. As he advanced, he fixed his eyes—which were very bright—intently upon the brightness of the furnace,

as if he beheld, or expected to behold, some object worthy of note within it.

* * * * *

The little boy, all in a tremble, whispered to his father, and begged him to shut the door of the kiln, so that there might not be so much light; for that there was something in the man's face which he was afraid to look at, yet could not look away from. And, indeed, even the lime-burner's dull and torpid sense began to be impressed by an indescribable something in that thin, rugged, thoughtful visage, with the grizzled hair hanging wildly about it, and those deeply sunken eyes, which gleamed like fires within the entrance of a mysterious cavern. But, as he closed the door, the stranger turned towards him, and spoke in a quiet, familiar way, that made Bartram feel as if he were a sane and sensible man, after all.

—HAWTHORNE: *Ethan Brand*.

At the beginning of October, 1815, and about an hour before sunset, a man traveling on foot entered the little town of D—. The few inhabitants, who were at the moment at their windows or doors, regarded this traveler with a species of anxiety. It would be difficult to meet a wayfarer of more wretched appearance; he was a man of middle height, muscular and robust, and in the full vigor of life. He might be forty-six to forty-eight years of age. A cap with a leather peak partly concealed his sunburnt face, down which the perspiration streamed. His shirt of coarse yellow calico, fastened at the neck by a small silver anchor, allowed his hairy chest to be seen; he had on a neck-cloth twisted like a rope, trousers of blue ticking, worn and threadbare, white at one knee and torn at the other; an old gray ragged blouse, patched at one elbow with a rag of green cloth; on his back a large, new, well-filled knapsack, and a large knotty stick in his hand. His stockingless feet were thrust into iron-shod shoes, his hair was cut close and his beard large. Perspiration, heat, traveling on foot, and the dust added something sordid to his wretched appearance. His hair

was cut close and yet was bristling, for it was beginning to grow a little, and did not seem to have been cut for some time.

—VICTOR HUGO: *Les Misérables*.

III. (a) *The indomitable spirit of Napoleon and his singleness of purpose are expressed in almost every detail in the picture on the opposite page. What details in the figure of the rider himself contributed to this idea? Note his posture in the saddle, his eyes, his mouth, his outstretched hands and pointing fingers. Note, too, his utter indifference to awful dangers in his way. What details in the figure of the horse suggest that the splendid animal is inspired by the master's spirit? Note the firmly planted feet, the braced haunches, the straining muscles in the breast and neck, the tense body, the dilated nostrils, and the almost human eye. Describe the picture as you would describe it to one who has never seen it.*

(b) *Write an imaginary talk in which Napoleon addresses now his followers, now his horse, and now himself. Let your composition reflect the unconquerable spirit and determined purpose of the great leader.*

Grouping.—Again it has been suggested that, in giving a large picture—one into which a number of individual objects enter as parts—the writer may secure coherence by grouping around some prominent or striking detail the other features or details. A table in the center of a room, or a fireplace in one corner; an old-fashioned church in a village; a lake, a river, a camp, a meadow in the midst of a landscape—such details as these form good starting points in description, around which features, or in relation to which, other objects may be grouped.

Often, where the purpose of a writer is to convey some particular impression of a character or some prevailing characteristic of a scene, where the purpose is to arouse

some special emotion or to convey some particular effect rather than to give a definite picture — the writer first gives



the general impression, then the amplifying details in the order best suited to his purpose.

EXERCISES

I. *In accordance with what plans are the details in the following descriptions arranged? Is each detail so arranged as to help convey the general impression? Is the general impression conveyed at the beginning or at the end, or must you get it from all the details?*

It was, as I have said, a fine autumnal day; the sky was clear and serene, and nature wore that rich and golden livery which we always associate with the idea of abundance. The forests had put on their sober brown and yellow, while some trees of the tenderer kind had been nipped by the frosts into brilliant dyes of orange, purple, and scarlet. Streaming files of wild ducks began to make their appearance high in the air; the bark of the squirrel might be heard from the groves of beech and hickory nuts, and the pensive whistle of the quail at intervals from the neighboring stubble field.

The small birds were taking their farewell banquets. In the fullness of their revelry, they fluttered, chirping and frolicking, from bush to bush, and tree to tree, capricious from the very profusion and variety around them. There was the honest cock-robin, the favorite game of stripling sportsmen, with its loud, querulous note; and the twittering blackbirds flying in sable clouds; and the golden-winged woodpecker, with his crimson crest, his broad, black gorget, and splendid plumage; and the cedar bird, with its red-tipt wings and yellow-tipt tail, and its little montero cap of feathers; and the blue jay, that noisy coxcomb, in his gay, light blue coat and white underclothes, screaming and chattering, nodding and bobbing and bowing, and pretending to be on good terms with every songster of the grove. — IRVING: *The Sketch Book*.

On entering the amphitheater, new objects of wonder presented themselves. On a level spot in the center was a company of odd-looking personages playing at ninepins. They were

dressed in a quaint, outlandish fashion; some wore short doublets, others jerkins, with long knives in their belts, and most of them had enormous breeches, of similar style with that of the guide's. Their visages, too, were peculiar: one had a large beard, broad face, and small, piggish eyes; the face of another seemed to consist entirely of nose, and was surmounted by a white, sugar-loaf hat, set off with a little red cock's tail. They all had beards, of various shapes and colors. There was one who seemed to be the commander. He was a stout old gentleman, with a weather-beaten countenance; he wore a laced doublet, broad belt and hanger, high-crowned hat and feather, red stockings, and high-heeled shoes, with roses in them. The whole group reminded Rip of the figures in an old Flemish painting, in the parlor of Dominie Van Shaick, the village parson, and which had been brought over from Holland at the time of the settlement. — IRVING: *The Sketch Book*.

We find ourselves in a paved alley, some seven feet wide where it is widest, full of people, and resonant with cries of itinerant salesmen,—a shriek in their beginning, and dying away into a kind of brazen ringing, all the worse for its confinement between the high houses of the passage along which we have to make our way. Overhead an inextricable confusion of rugged shutters, and iron balconies and chimney flues pushed out on brackets to save room, and arched windows with projecting sills of Istrian stone, and gleams of green leaves here and there, where a fig tree branch escapes over a lower wall from some inner cortile, leading the eye up to the narrow stream of blue sky high over all. On each side, a row of shops, as densely set as may be, occupying, in fact, intervals between the square stone shafts, about eight feet high, which carry the first floors: intervals of which one is narrow and serves as a door; the other is, in the more respectable shops, wainscoted to the height of the counter and glazed above, but in those of the poorer tradesmen left to the ground, and the wares laid on benches and tables in the open air, the light in all cases entering at the front

only, and fading away in a few feet from the threshold into a gloom which the eye from without cannot penetrate, but which is generally broken by a ray or two from a feeble lamp at the back of the shop suspended before a print of the Virgin. — RUSKIN: *The Stones of Venice*.

The streets were hot and dusty on the summer day, and the sun was so bright that it even shone through the heavy vapour drooping over Coketown, and could not be looked at steadily. Stokers emerged from low, underground doorways into factory yards, and sat on steps, and posts, and palings, wiping their swarthy visages, and contemplating coals. The whole town seemed to be frying in oil. There was a stifling smell of hot oil everywhere. The steam-engines shone with it, the dresses of the hands were soiled with it, the mills throughout their many stories oozed and trickled it. The atmosphere of those fairy palaces was like the breath of the simoon; and their inhabitants, wasting with heat, toiled languidly in the desert. But no temperature made the melancholy mad elephants more mad or more sane. Their wearisome heads went up and down at the same rate, in hot weather and cold, wet weather and dry, fair weather and foul. The measured motion of their shadows on the walls was the substitute Coketown had to show for the shadows of rustling woods; while for the summer hum of insects, it could offer, all the year round, from the dawn of Monday to the night of Saturday, the whirl of shafts and wheels. Drowsily they whirled all through the summer day, making the passenger more sleepy and more hot as he passed the humming walls of the mills. Sunblinds and sprinklings of water a little cooled the main streets and the shop; but the mills, and the courts, and alleys, baked at a fierce heat. Down upon the river that was black and thick with dye, some Coketown boys who were at large — a rare sight there — rowed a crazy boat which made a spumous track upon the water as it jogged along, while every dip of an oar stirred up vile smells.

— DICKENS: *Hard Times*.

The man who now watched the fire was of a different order, and troubled himself with no thoughts save the very few that

were requisite to his business. At frequent intervals he flung back the clashing weight of the iron door, and, turning his face from the insufferable glare, thrust in huge logs of oak, or stirred the immense brands with a long pole. Within the furnace were seen the curling and riotous flames, and the burning marble, almost molten with the intensity of heat; while without, the reflection of the fire quivered on the dark intricacy of the surrounding forest and showed in the foreground a bright and ruddy little picture of the hut, the spring beside its door, the athletic and coal-begrimed figure of the lime-burner, and the half-frightened child, shrinking into the protection of his father's shadow. And when again the iron door closed, then reappeared the tender light of the half-full moon, which vainly strove to trace out the indistinct shapes of the neighboring mountains; and, in the upper sky, there was a flitting congregation of clouds, still faintly tinged with the rosy sunset, though thus far down into the valley the sunshine had vanished long and long ago.

— HAWTHORNE: *Ethan Brand*.

Surely, man had never before so terribly altered, in so brief a period, as had Roderick Usher! It was with difficulty that I could bring myself to admit the identity of the wan being before me with the companion of my early boyhood. Yet the character of his face had been at all times remarkable. A cadaverousness of complexion; an eye large, liquid, and luminous beyond comparison; lips somewhat thin and very pallid, but of a surpassingly beautiful curve; a nose of a delicate Hebrew model, but with a breadth of nostril unusual in similar formations; a finely molded chin, speaking, in its want of prominence, of a want of moral energy; hair of a more than weblike softness and tenuity; these features, with an inordinate expansion above the regions of the temple, made up altogether a countenance not easily to be forgotten. And now in the mere exaggeration of the prevailing character of these features, and of the expression they were wont to convey, lay so much of change that I doubted to whom I spoke. The now

ghastly pallor of the skin, and the now miraculous luster of the eye, above all things startled and even awed me. The silken hair, too, had been suffered to grow all unheeded, and as, in its wild gossamer texture, it floated rather than fell about the face, I could not, even with effort, connect its Arabesque expression with any idea of simple humanity.

—POE: *The Fall of the House of Usher.*

During the whole of a dull, dark, and soundless day in the autumn of the year, when the clouds hung oppressively low in the heavens, I had been passing alone, on horseback, through a singularly dreary tract of country, and at length found myself, as the shades of evening grew on, within view of the melancholy House of Usher. I know not how it was, but, with the first glimpse of the building, a sense of insufferable gloom pervaded my spirit. I say insufferable; for the feeling was unrelieved by any of that half-pleasurable, because poetic, sentiment, with which the mind usually receives even the sternest natural images of the desolate or terrible. I looked upon the scene before me—upon the mere house, and the simple landscape features of the domain—upon the bleak walls—upon the vacant, eyelike windows—upon a few rank sedges—and upon a few white trunks of decayed trees—with an utter depression of soul which I can compare to no earthly sensation more properly than to the after-dream of the reveler upon opium—the bitter lapse into everyday life—the hideous dropping of the veil. . . . —POE: *The Fall of the House of Usher.*

It was now high day, cloudless, and very hot. The valley was as clear as in a picture. About half a mile up the water was a camp of redcoats; a big fire blazed in their midst, at which some were cooking; and near by, on the top of a rock about as high as ours, stood a sentry, with the sun sparkling on his arms. All the way down along the riverside were posted other sentries; here near together, there widelier scattered; some planted like the first, on places of command, some on the

ground level and marching and countermarching, so as to meet halfway. Higher up the glen, where the ground was more open, the chain of posts was continued by horse-soldiers, whom we could see in the distance riding to and fro. Lower down, the infantry continued; but as the stream was suddenly swelled



by the confluence of a considerable burn, they were more widely set, and only watched the fords and stepping-stones.

— STEVENSON: *Kidnapped*.

II. (a) Read Bryant's poem entitled "*Green River*." Does the word picture in the poem correspond to the photograph reproduced here? What details in the poem do you find

in the picture? What adjectives and what phrases used in the poem could be applied to the scene portrayed in the picture? What time of year and what time of day does the picture suggest? What feeling does the picture inspire?

(b) *Imagine yourself the angler standing on the bank of the stream. Tell how you approached the scene, and how it impressed you when you first came upon it. Use as many words suggesting light, fragrance, sound, color, motion, and feeling as are consistent with the picture. Let your description embody the feeling and spirit which you find in "Green River."*

Emphasis in Description.—Emphasis in description depends partly upon arrangement and partly upon the proportion of treatment given to the different details. A writer may give due prominence to the important details by placing them at the beginning or at the end, or by giving to those in the middle, which deserve special emphasis, greater length of treatment than he gives to the minor details.

The arrangement and treatment of details in the following descriptions will illustrate emphasis. General impressions or striking details are given at the beginning and at the end, and the striking details in the middle are given greater length of treatment than is given to the minor details.

The Frenchman could now examine the panther; its muzzle was smeared with blood. It was a female. The fur on the belly and thighs was a brilliant white. Several marks that looked like velvet formed pretty anklets. The muscular tail was also white, but terminated in black rings. The upper part of the coat, yellow as unburnished gold, but sleek and soft, bore the characteristic tufts shaded off like roses, which serve to distinguish panthers from other members of the feline family.

Her blood-stained paws, nervous and well armed, extended in front of her head, which rested upon them and from which extended her thin straight whiskers, like threads of silver.

—HONORE DE BALZAC.

It was a small nook among the hills, with a gray precipice behind, the stern front of which was relieved by the pleasant foliage of many creeping plants that made a tapestry for the naked rock by hanging their festoons from all its rugged angles. At a small elevation above the ground, set in a rich framework of verdure, there appeared a niche spacious enough to admit a figure, with freedom for such gestures as spontaneously accompany earnest thought and genuine emotion. Into this natural pulpit Ernest ascended and threw a look of familiar kindness around his audience. They stood or sat, or reclined upon the grass, as seemed good to each, with the departing sunshine falling obliquely over them, and mingling its subdued cheerfulness with the solemnity of a grove of ancient trees, beneath and amid the boughs of which the golden rays were constrained to pass. In another direction was seen the Great Stone Face, with the same cheer combined with the same solemnity, in its benignant aspect.

—HAWTHORNE: *The Great Stone Face*.

Special Sources of Interest and Effectiveness in Description.—Although the qualities of unity, coherence, and emphasis are essential to effective description, much more depends upon a skillful selection and handling of words, and upon the employment of rhetorical devices especially suited to description—particularly upon the employment of figurative language. The details of description, wisely selected and well arranged, give, after all, only the bare outlines of a picture. The use of suggestive words and apt figures is necessary to fill out the outlines into the complete picture—to give to it life, color, and inspiration.

Although a language picture presents difficulties,—

difficulties so great often as to need the aid of accompanying illustrations in the shape of drawings, photographs, and prints,—yet well-chosen nouns, adjectives, and verbs will give a greater variety of definite impressions, and will arouse keener emotions than those which any painted picture can convey. Heat, cold, changing color and light, motion, sound, fragrance, and taste can merely be suggested by the pencil or painted with the brush; they can be vividly and definitely expressed only through words. Note in the following descriptions, impressions and effects which you would not get from a drawing or a painting.

He looked about him awfully. The candle stood on the counter, its flame *solemnly wagging* in a draught; and by that inconsiderable movement the whole room was filled with *noiseless bustle* and kept *heaving like a sea*; the tall shadows *nodding*, the *grass blots of darkness swelling and dwindling* as if with respiration, the faces of the portraits and the china gods *changing and wavering* like images in water. The inner door stood ajar, and *peered* into that *leagues of shadows* with a long slit of daylight *like a pointing finger*. — STEVENSON : *Markheim*.

The night *deepened* around him, and the sky hung out its thousand lamps. *Odors* of the woods floated on the air; the *spicy fragrance* of the firs; the *breath* of hidden banks of twin-flower. Muskrats *swam noiselessly* in the shadows, *diving* with a great commotion as the canoe *ran* upon them suddenly. A horned owl *hooted* from the branch of a dead pine tree; far back in the forest a fox barked twice. The moon *crept up* behind the wall of trees and touched the stream with silver.

—VAN DYKE : *The Blue Flower*.

Around the dwelling of Artaban spread a fair garden, a tangle of flowers and fruit trees, watered by a score of streams descending from the slopes of Mount Orontes, and *made musical* by *innumerable birds*. But all color was lost in the *soft and*

odorous darkness of the late September night, and all sounds were hushed in the deep charm of its silence, save the plashing of the water like a voice half sobbing and half laughing under the shadows. — VAN DYKE: *The Blue Flower*.

Like some dripping cavern, the chambers of the house were haunted by an incessant echoing which filled the ear and mingled with the ticking of the clock.

EXERCISES

I. Write a personal description of some unique character, — an old-fashioned woman, a queer little old man, a burly young countryman, a delicate, spiritual child, or a homely but attractive boy.

II. 1. Describe in such a way as to produce a feeling of horror, some hideous creature.

2. Describe in such a way as to excite pity, a tiny newsboy.

3. Write a description of an oriental room or store.

4. Write a description of a market scene as viewed from the entrance to the market house.

5. Describe an old mill on the bank of a stream.

6. Describe a scene viewed from some high point. Describe one viewed from the bank of a river. Describe the interior of a cavern as viewed from the entrance.

Informal Description. — Much of the set description employed by many of the older writers in their stories has given way in recent literature to informal descriptive touches which are intended to suggest pictures, rather than to paint them. These descriptive touches, found on every page, are so closely interwoven with the narrative which they accompany that the reader is scarcely conscious of the fact that a large part of what he is reading is really descriptive.

If we would get a complete picture of the heroine of the modern novel, for instance, we must put together the separate details which we have gathered from the various chapters. The "lithe, willowy form" and the "graceful poise of the head," we get from chapter I, and the "clear-cut Grecian nose," from chapter II; a little farther on, we learn that the hair is "of a reddish gold color, enriched by an unbroken ripple"; in the last chapter we discover that the "velvety complexion" is of a "delicate paleness," and that the "sad eyes" are "half gray, half hazel."

Such description is effective not only because it stimulates the imagination through what it suggests, but because it neither impedes the movement of the narrative nor distracts the attention of the reader from the vital action of the story.

EXPOSITION

Exposition is that form of discourse which has for its aim the unfolding of a subject.

Every day we tell somebody how to do something, or why to do something, and why we think so and so. Whenever we try in this way to explain, we use the form of composition known in written or oral discourse as exposition. We use exposition when we tell how to play a game; when we tell how the race was won; when we direct some one to the post-office; when we explain how to build a house, to make a table, to put down a cement pavement, or to use the microscope. The teacher explains a problem in arithmetic; the pupil tells how Napoleon was defeated; the orator makes clear his position on the question of the tariff; the editor advocates the value of civil service reform in municipal government; the lawyer explains that it was impos-

sible for his client to commit the crime; the judge sets forth the principles of the law; the minister pleads for unselfishness and for right living—all these persons employ this common form of discourse,—exposition. We find exposition in books treating of science, law, medicine, in the newspapers, in every book that seeks to impart knowledge or to explain.

The prevalence, then, of this form of discourse implies that every writer should be trained especially in the principles of effective exposition. Since every person in his writing or talking will use exposition, he should seek to understand how this discourse may be the most effectively presented. Nothing is more confusing than to receive vague and indefinite explanations from one who is attempting to direct us to some destination. Clear and effective exposition is of value to the writer or to the speaker because it saves time and effort. It develops the mind along direct and logical lines. Indeed, the person who can explain with the greatest directness and clearness is far on the road to the mastery of English speech.

The pupil may not recognize clearly the distinction between exposition and description, and between exposition and argumentation. He should remember that description deals with concrete objects—that it presents a definite thing. Exposition unfolds an abstract idea. A descriptive sketch makes you see Engine No. 485; the expository theme deals with the principles determining the construction or use of engines. “Lincoln, the President,” will call for a theme which will make us know Lincoln better as President; “The Office of President” will call up no such definite picture but will explain, as does Mr. Bryce in his *American Commonwealth*, what it means to be President. In the dictionary, *mountain* is defined, but *Mt.*

Washington is not defined. The former is explanation, which might be extended to a book on what constitutes mountain, how they were formed, where they are, what purposes they serve. If, however, we wish an image of *Mt. Washington*, we shall call description to our aid.

The distinction between exposition and argumentation is more easily understood. In exposition we try to explain, to make clear, to unfold; in argumentation we try to persuade, to convince, to dislodge some other beliefs. There must be two sides to an argument. Perhaps we may make this distinction clearer by comparing the function of the criminal lawyer with that of the judge. The judge explains to the jury the principles of the law; strictly speaking, he should confine himself to exposition. The lawyer, it is true, uses exposition; but he pleads, argues, tries to persuade, to win the jury to render a decision favorable to his client. The distinction may still be more clearly seen by a comparison of the following subjects: "The Pen is Mightier than the Sword," "Truth," "Patriotism," "Government Ownership of Railroads," "The Railroads should be Owned by the Government," "The Present System of Election of United States Senators," "The United States Senators should be Elected by Popular Vote." It will be observed, then, that exposition is content with merely making clear to the reader or hearer the position of the writer or speaker. Argumentation goes farther and seeks to turn the reader or hearer to a belief maintained by the writer or speaker.

Unity in Exposition. — In exposition, as in other forms of discourse, the first principle is unity. Unity as applied to exposition means that only those details are admitted which help to explain the subject. All digressions, however interesting in themselves, must be avoided. In ex-

position, unity is especially to be desired, because the writer, in seeking to explain something, may introduce an irrelevant detail which will confuse the reader and turn him aside from the straight line of thinking.

Coherence in Exposition. — It is not sufficient for the writer to select only those details which belong to his subject. He must arrange details in such a manner that the reader may most easily follow the thought. Nowhere in writing or in speaking is this logical and coherent arrangement more important than in exposition. Any person who has listened to a formless and incoherent explanation of football or chess, who has received confusing directions from some one trying to tell the way to the next town, will readily understand the defects of an incoherent exposition. On the other hand, there is no greater pleasure than the reading of a clear, unified, and coherent exposition.

Emphasis in Exposition. — As we go on planning our exposition, we observe that we must not only select the proper things to say about our subject, so that our subject will stand out alone, we must not only arrange these particulars in natural and effective sequence, but we must also arrange them so that the beginning and end of our sentences, our paragraphs, and our composition shall contain the most important parts of the statements. Thus emphasis demands that the arrangement of all the parts be most effective.

Specific Directions. — 1. The first essential is that the writer should select a subject which he himself understands. Most of us would write uninteresting papers on "Opportunity," "Electricity," "Immortality," "Education," "Athletics," "Naval Warfare," "Public Service"; but many of us might write in entertaining fashion on

such subjects as, "A New Play in Football," "The Educational Value of Manual Training," "Safety Appliances in the Latest War Ship," "A New Dynamo," "The Good Citizen as I Know him." The first class of subjects must be treated by the specialist or the writer who knows his subject well. By the novice such subjects would receive the most superficial and cursory treatment.

2. The second essential is that the writer should phrase his subject in the simplest possible terms. Vague and indefinite language does much to obscure the meaning of the subject at the outset, and makes it difficult for the reader to understand the first steps of the exposition.

3. After the subject has been selected and phrased, the next step is to form a plan. In most cases the pupil should write out the various steps of his intended exposition. Even the most experienced writers and speakers write down the steps of their discussion or think them out clearly. In composition there is no better opportunity to develop the habit of logical and effective thinking than that of going over in detail the processes of the prospective composition. In drafting this outline, the pupil should remember that every exposition must have a beginning, a middle, and an end; or, in the terms of rhetoric, — an introduction, a development, and a conclusion. In expository writing the introduction should state and define the subject and should give the author's purpose. The development should present the facts and particulars properly selected and arranged. The conclusion should sum up the topics of the exposition either by naming them one by one or by giving the substance of the development; should show that the writer has carried out the purpose as stated in the introduction; and finally, should make any application of the subject which the author may consider necessary.

Examples of Exposition. — The pupil will find examples of exposition in his text-books, in the editorial columns of the newspapers, in the books of essays. He is referred especially to the works of Ruskin, Emerson, John Richard Green, George William Curtis, Daniel Webster, and *The American Commonwealth* by Bryce.

As definite examples of exposition we have included a few paragraphs. The pupil should examine these passages to see in what respect they are clear and effective expositions and in what respects they fail.

To make a fire burn well there is one thing even more necessary than kindling or firewood, and that is air. It is from neglecting this invisible factor that most novices fail. The fuel must not be tumbled together; it must be built systematically, so that air can draw under it and upward through it, even after the tinder and small kindling have burned up. The latter should never be used to support the larger sticks.

The best way to make a fire quickly, and one that is sure to keep on burning as long as it is fed, is, first, to lay two good-sized sticks on the ground as a foundation, then across them at right angles lay a course of dry twigs or splinters, not quite touching each other; on these, at one side, place your tinder, of paper, bark, or whatever it may be; then on top of this put two other cross-sticks, smaller than the bed-sticks; over this a cross-layer of larger twigs, and so on, building the pile cob-house style, and gradually increasing the size of the sticks. Such a pile will roar within half a minute after a match is touched to it, and if the upper courses are of split hickory, or other good hard wood, it will all burn down to live coals together.

In cold weather, when the campfire is depended upon to keep the men warm all night, it should be built higher than the general level of the camp, first, because you will get more heat from a fire built somewhat higher than your bed, and, second,

because, unless it is built upon a rock, or hard, naked earth, it will eat its way down in the forest refuse.

—KEPHART: *The Book of Camping and Woodcraft*.

“Human,” after all, is the word which most often recurs as one tries to phrase what Lowell means. In one sense the most truly human being is he who most strives to understand those records of the past to which we give the names of the humanities. In another sense the most deeply human being is he who strives most to understand the humanity about him. It was unceasing effort to fuse his understanding of the humanities with his understanding of humanity which made Lowell so often seem paradoxical. He was in constant doubt as to which of these influences signified the more; and this doubt so hampered his power of expression that the merit of his writing lies mostly in disjointed phrases. At their best, however, these phrases are full of humanity and of the humanities alike. In distinction from Ticknor, the scholar of our New England Renaissance, and from Longfellow, its academic poet, Lowell defines himself more and more clearly as its earnest humanist.

—WENDELL AND GREENOUGH: *American Literature*.

The poetry of Milton differs from that of Dante as the hieroglyphics of Egypt differed from the picture writing of Mexico. The images which Dante employs speak for themselves; they stand simply for what they are. Those of Milton have a signification which is often discernible only to the initiated. Their value depends less on what they directly represent than on what they remotely suggest. However strange, however grotesque, may be the appearance which Dante undertakes to describe, he never shrinks from describing it. He gives us the shape, the color, the sound, the smell, the taste; he counts the numbers; he measures the size. His similes are the illustrations of a traveler. Unlike those of other poets, especially of Milton, they are introduced in a plain, businesslike manner; not for the sake of any beauty in the objects from which they

are drawn; not for the sake of any ornament which they may impart to the poem; but simply in order to make the meaning of the writer as clear to the reader as it is to himself. The ruins of the precipice which led from the sixth to the seventh circle of hell were like those of the rock which fell into the Adige on the south of Trent. The cataract of Phlegethon was like that of Aqua Cheta at the monastery of St. Benedict. The place where the heretics were confined in burning tombs resembled the vast cemetery of Arles.

—MACAULAY: *Essay on Milton.*

These people are most excellent mathematicians, and arrived to a great perfection in mechanics by the encouragement of the emperor, who is a renowned patron of learning. This prince had several frameworks fixed on wheels, for the carriage of trees and other great weights. He often builds his largest men-of-war, whereof some are nine feet long, in the woods where the timber grows, and has them carried on these trucks, three or four hundred yards, to the sea. Five hundred carpenters and engineers were immediately set at work to prepare the greatest vehicle they had. It was a frame of wood raised three inches from the ground, about seven feet long, and four wide, moving on twenty-two wheels. This contrivance, it seems, set out in four hours after my landing. It was brought parallel to me as I lay. But the principal difficulty was to raise and place me on it. Eighty poles, each one foot high, were erected for this purpose, and very strong cords, of the bigness of pack-thread, were fastened by hooks to many bandages, which the workmen had girt round my neck, my hands, my body, and my legs. Nine hundred of the strongest men were employed to draw up these cords by many pulleys fastened on the poles; and thus, in less than three hours, I was raised and slung on to the vehicle, and there tied fast. All this I was told; for, while the whole operation was performing, I lay in a profound sleep, by the force of that medicine in my liquor. Fifteen hundred of the emperor's largest horses, each about four inches

and a half high, were employed to draw me toward the metropolis, which, as I said, was half a mile distant.

—SWIFT: *Gulliver's Travels*.

Exposition is an explanation, a setting forth, or an expounding. It is an attempt to render something plain, an effort to convey to the reader a train of thought which represents the conclusions of the writer upon a subject. The writer, it is at once evident, must be acquainted with the subject with which he deals. He is presuming to teach, and must be in a position which justifies him in so doing. He is prepared to write an exposition only when he is able, in regard to the topic in hand, to take frankly and unreservedly the attitude of a teacher.

A teacher must have many good gifts and graces; and whoever else may fail to be well acquainted with a given lesson, he must have mastered it thoroughly. To teach he must first know. Whoever has taught understands how completely different is the attitude of the teacher from that of the pupil. While the pupil is hardly expected to be able to do more than reasonably well to understand the subject in hand, the teacher must be able to explain, to justify, to make clear relations, and to impart the whole matter. The pupil is excused with a sort of hearsay knowledge, but the teacher must have a vital experience of what he teaches. Especially must he be able to comprehend and to represent a subject as a whole. He is responsible for the student's being able in turn to coördinate facts and theories so as to produce unity; and it is therefore essential that he himself have power to hold and to make clear a continuous train of thought.

—ARLO BATES: *Talks on Writing English*.

The smudge is called into being for the express purpose of creating a thick, nauseating, intolerable smoke, which is as disagreeable to the mosquito, and black fly, and the midge as it is to the man whom they are devouring. But the man survives the smoke, while the insects succumb to it, being destroyed or driven away. Therefore the smudge, dark and bitter in itself,

frequently becomes, like adversity, sweet in its uses. It must be regarded as a form of fire with which man has made friends under the pressure of a cruel necessity.

It would seem as if it ought to be the simplest affair in the world to light up a smudge. And so it is—if you are not trying.

An attempt to produce almost any other kind of fire will bring forth smoke abundantly. But when you deliberately undertake to create a smudge, flames break from the wettest timber, and green moss blazes with a furious heat. You hastily gather handfuls of seemingly incombustible material and throw it on the fire, but the conflagration increases. Grass and green leaves hesitate for an instant and then flash up like tinder. The more you put on, the more your smudge rebels against its proper task of smudging. It makes a pleasant warmth, to encourage the black flies; and bright light to attract and cheer the mosquitoes. Your effort is a brilliant failure.

The proper way to make a smudge is this: begin with a very little, lowly fire. Let it be bright but not ambitious. Don't try to make a smoke yet.

Then gather a good supply of stuff which seems likely to suppress fire without smothering it. Moss of a certain kind will do, but not the soft, feathery moss that grows so deep among the spruce trees. Half-decayed wood is good; spongy, moist, unpleasant stuff, a vegetable wet blanket. The bark of dead evergreen trees, hemlock, spruce, or balsam, is better still. Gather a plentiful store of it. But don't try to make a smoke yet.

Let your fire burn awhile longer; cheer it up a little. Get some clear, resolute, unquenchable coals aglow in the heart of it. Don't try to make a smoke yet.

Now pile on your smoldering fuel. Fan it with your hat. Kneel down and blow it, and in ten minutes you will have a smoke that will make you wish you had never been born.

That is the proper way to make a smudge. But the easiest way is to ask your guide to make it for you.

—HENRY VAN DYKE: *Fisherman's Luck*.

These houses are very simple, but entirely adequate. If you will lift the top off an ordinary meadow lodge, you will find a single room, with a bed in the middle, and at least one entrance and one exit which are always closed to outsiders by water.

The meadow lodge is built thus: the muskrat first chooses a large tussock of sedge that stands well out of the water for his bedstead. Now, from a foundation below the water, thick walls of mud and grass are erected inclosing the tussock; a thatch of excessive thickness is piled on; the channels leading away from the doors are dug out if necessary; a bunch of soaking grass is brought in and made into a bed on the tussock — and the muskrat takes possession.

— SHARP: *A Watcher in the Woods.*

But enter any wild tract of wood or high swamp along the creek, and look sharp as you cut across the undergrowth. You will not go far before finding a narrow runway under your feet. It is about five inches wide, leading in no particular direction, and is evidently made by cutting off the small stems of vines and bushes at an inch or more from the ground. The work looks as if it had been laid out by rule and done with a sharp knife, it is so regular and clean.

This is a rabbit road. Follow it a few rods and you will find it crossed by another road, exactly similar. Take this new path now, and soon you are branching off, turning, and joining the other roads. You are in rabbit land, traveling its highways — the most complicated and entangling system of thoroughfares that was ever constructed. The individual roads are straight and plain enough, but at a glance are intended to bewilder and lead astray all who trespass here. Without a map and directions no one could hope to arrive at any definite point through such a snarl.

— SHARP: *A Watcher in the Woods.*

EXERCISES

I. *Write expositions on subjects selected from the following list. First set down a brief outline, then fill in and amplify.*

1. How to Build a Fire.
2. How to Care for a Lawn.
3. How to Make a Table.
4. How to Make a Boat.
5. How to Raise Chickens.
6. What I Like Best to Do.
7. The Ideal School Building.
8. How to Set up a Tent.
9. How to Make Ice.
10. Why I Like to Skate.
11. The Kind of Book I Like to Read.
12. How a Plant Grows.
13. How a Bird Flies.
14. Making Maple Sugar.
15. Making a Pumpkin Head.
16. Why I Prefer to Study Mathematics.
17. My Ideal Summer Vacation.
18. How to Prepare for a Tramp into the Woods.
19. How to Enjoy One's Self in Camp.
20. The Causes of the Battle of Waterloo.
21. The Use of Steel in a Modern Tall Building.
22. One of the Physical Phenomena, — Evaporation, Freezing, Dew, Winds, Earthquakes.
23. Criticism of a Book.
24. Value of School Gardens.
25. Comparison of the Oak and Maple Tree.
26. The Making of Glass, Steel Rails, Pencils, Bicycles, Carriages.
27. Explanation of a Character: Becky Sharp, Falstaff, Shylock, Lady Macbeth, Richard III, Micawber, Uriah Heap, Sidney Carton.

II. *If you are familiar with threshing scenes, you may tell how wheat is threshed. Trace the process from the time the sheaves are loaded upon the wagon until the threshed wheat is carried from the machine.*

If you are not familiar with such scenes, tell what you see in the picture.



The girls in the class may, if they prefer, tell of the household work of threshing day.

III. *The following themes were written by high school pupils. Examine each one carefully to see how well it conforms to the demands for good exposition. Ask yourself definite questions, such as these: Is it unified? Is it coherent? Does it have emphasis? Is the phrasing clear? Has he thought it out before beginning to write? Be alert to see the good points and the bad points in the composition you are examining.*

WHY I LIKE CANOEING

Of all summer sports I think canoeing is the most enjoyable; it gives needed exercise, secluded companionship, and "fresh air" appetites. Many people think that in canoeing one uses only the muscles of the arms, but to the contrary, he uses very nearly all his muscles, as he will find after his first day's canoeing of the season. One gets exercise, out-door exercise, and still does not feel "worked out," but rather refreshed when he comes to the dock in the evening after an afternoon's boating.

When it comes to companionable conversation there is no place like a canoe; here one drops formalities like an unnecessary wrap, and proceeds to enjoy himself. Or if you want to discuss some particular topic with a special friend, there is no more alluring "private office" than a canoe on an unfrequented part of the river.

Many business men of this city have canoes either at the club at Riverside or up at the Ripple, which they enjoy all the long, cool, summer evenings after spending the day in a hot and turbulent office, this little pleasure "sets them on their feet" again as few others will.

Then there are the aquatic sports in connection with canoeing, such as the "battle royal," water polo, and races, which add much to the attraction for the young men. Besides this, the lantern parades, and evening festivities, also hunting and fishing from a canoe, have a certain allurements for me.

WHAT SORT OF BOOK I LIKE BEST

It is a rare occasion when I find a book that comes up to my ideal. Poetry is to me almost the same as music, and is different entirely from what the word *book* carries with it for me. So in attempting to express my taste for reading, I shall not consider poems among the possibilities. Among the writings of earlier times I have never found one that gave me real pleas-

ure to read; not that I have not enjoyed them from various other standpoints, but that the perusal of their pages as a pastime has not satisfied me. Among the products of our own day I have found not more than two. Tales of highly improbable complications, which twentieth-century authors are wont to attempt pleasing the public with, have no attraction for me, nor have stories of the true love sort, where the characters always live happily ever after. But give me the privilege of reading a book where persons are portrayed enough like humans to make the reader live, each hour he reads, with the ones about whom he is reading, endure the situations the author describes, and actually feel the magnitude and intensity that the action in real life would have. A book is not a book to me without at least one character portrayed so strong that he may be either loved or loathed. It is true that each has sorrows in his everyday life without reading about those of others and about the dark side of life, but those few authors whom it is my delight to read have told of this so ideally that only the beauty in sorrow remains when the book is closed.

WHY I DISLIKE BOAT RIDING

I suppose I am a little different from the majority of young people who consider a boat ride at any time of day to be the most ideal thing that any one could wish. Probably it is, to some of the people in a modern novel and to a great many people outside of novels, but to me it is an experience in which the only joy that I get out of it is purely affectation. I can't be happy when I think how near I am to that dark, cold, deep water and what a little movement of the gay crowd that accompanies me it would take to tip the boat and give me a taste of what the water is like. My fear of having to experience this kind of an accident I believe is greater than any other.

Daytime in a boat is bad enough, but I know I shall always remember the few night experiences that I dared to let myself

have. People always have the "time of their life," as they express it, and they try to draw from me the fact that I am really getting to like the water and that I am enjoying myself. Probably I acquiesce, but nevertheless it does not prevent me from nervously watching how the weight of one side of the boat seems to be greater than that of the other. I call repeatedly to one of my friends to please stop moving around so much and, for my sake, to cease reaching out into the water for a block of wood. I fail to observe the beauty of the scenery or the reflection of the moonlight on the water, and the whole ride is but a source of worry.

WHY I LIKE HISTORY

History is my favorite study and one that has always interested me most. It delves into the ancient past, bringing into our view the manners and customs, the thoughts and actions of the people who lived so many centuries ago. Then, making further progress, we come to medieval times, seeing all the while the forces at work, tending toward growth and enlightenment. By looking back we can see the workings of the Guiding Hand, leading the people from the Dark Ages into the broad, open light of what is termed Modern History. Here we study the mighty Renaissance and Reformation, having noticed the causes and the great need for such a movement.

In all history the keynote is expansion. Expansion in territory, in commerce, in morals, in education, religion—everything. And this expansion has almost always been to the westward. We see the height of this in Columbus's discovery of our continent.

This tracing of the expansion movement is what interests me in history.

HOW TO SWEEP

"I just love to sweep." My remark was greeted with a chorus of oh's and ah's.

I do like to sweep because I think I have discovered how to do this most dusty task in a way that is enjoyable. First I have the pleasure of doing something different from school work; then I delight in climbing on a ladder to reach the cobwebs that will grow in dark corners. Mother thinks it's dreadful to see me away up on a ladder, but I have the delightful thrill of being in danger of falling.

Then I like to polish the furniture and see it glisten with the material results of my labor. As to the real sweeping, I like that almost as well as a game of tennis. It's not so bad if one stands up straight and swings the broom as if she meant to annihilate all the dust at one fell sweep. Fortunately all our rooms are very large or I couldn't swing my broom as far as I do. Physical culture people tell us that sweeping if done properly will benefit the whole body, and I have found that to be true.

After I have exhausted my strength and the supply of dust on the carpet, I assail the windows. Polishing the glass on a cold day works havoc with my hands, but then it cleans the soot away and the sunlight can shine in.

After the windows are polished and the dust brushed from the walls, I move back the furniture and close the windows. By that time my mother's patience is exhausted. She says she never did see any one make such a task of mere sweeping, but then I achieve the result that every one else gets the ordinary way. After it is all over I stand back and view the results of my gymnastic stunts, and I am really proud of myself.

I know that all the rest of the family is glad that I only get one day in the week to practice sweeping. Perhaps it is better that I don't get more. In one day, or rather one morning, I usually sprain a finger or an ankle in my stunts of moving things around, get beautiful smudges of dust on my face, and make my hands resemble a plowman's; but then it's really beneficial and enjoyable for me because I think I know how to sweep.

MY IDEAL SUMMER VACATION

My idea of a thoroughly pleasant vacation is a few weeks spent in an entirely different atmosphere. The other day I heard of the most ideal way of spending this vacation that I can imagine. Early in the summer an agent procured several acres of ground in the lake district of Michigan, and had a rough log house built. One of the party that came up later described what they did in about these words: "We slept in tents and the one-room house and ate our meals under the trees. The lakes all around us were alive with fish, and game was very plentiful. Each morning we started out after breakfast to fish or shoot, and after an early supper of our "spoils," we gathered about the huge log fire and told stories. This life was so new to us that every minute was pleasant. When the fishing and shooting grew monotonous, we formed little exploring parties in our boat. The land was without a path, as we were the first people to venture as far as forty miles from the railroad. When our two weeks were over we turned back with much regret to civilization, where our big fish stories are received with incredulity and where we had to wait a year before returning.

HOW TO PREPARE FOR A TRAMP INTO THE WOODS

Now just a few "don't's" and words of advice from a person of experience before starting to prepare for your next tramp into the woods. Many times I have tried this form of pleasure and each time it grows more enjoyable, because I am always finding new ways to improve my manner of preparation, thereby making it all pleasure instead of work.

Whenever you go on a trip of this sort you always first look to the eatables, for what is a tramp without the good old lunch spread out on the ground, tempting every one in the crowd? Don't let mother work herself to death, making pies and fine cakes, cooking chickens with which to make fancy

salad, but just get some nice sweet ham and cut bread, making dainty little sandwiches, hard boil some eggs, take a large basket of fruit and a can of beans, and what more would you want, just "eat, drink, and be merry."

Then another thing, don't wear your very best clothes. Put on something old, so that when you come to a barb-wired fence you won't need about six to assist you in getting on the other side, especially when a cow is coming at a very fast speed across the lot. Many lives are often endangered in this manner. Don't bother about taking hammocks along either, for when you are at home you can make use of such things as this, and while there run around and have a joyous old time.

If you should know of a near-by stream, you might take fishing poles along, but I never bother about such things as these. Just go, have a good time, and forget all your troubles is my advice to all who desire to take a tramp into the woods.

THE JOY OF WANDERING IN THE WOODS

When we describe things that we enjoy, it is only natural that we should describe those things under the most desirable conditions. So we shall select for our first day for wandering in the woods a day soon after the ground has settled after the last spring thaw. The high ground is solid but is just moist enough to give a springy feeling to the feet. The sun is not so warm but that a coat is entirely comfortable. In the very dense woods there is still some of the air of winter seclusion, but it is impossible not to feel the new life starting up all about you. The air is full of joy and no one can help feeling joyful. It is hard to keep from trying to imitate the songs of the robins and bluebirds who are trying to make known to the whole world the fact that they will soon be about their nesting. Without thinking, you stop to note how like rather than unlike the birds of the air you are. They are having a gay time prior to the worries of raising their brood. You are having a gay time prior to your summer's work. The chief difference is that

their work is one that will take the larger part of their lifetime, while yours is one that takes but a small per cent of your years. You then probably pass on, thinking of how fortunate you are and feeling the happier rather than the sadder because of your serious thought. All in all, you cannot possibly be downhearted while wandering in the woods.

HOW TO SPEND AN EVENING IN CAMP

As soon as supper is eaten, and the dishes washed and put away, the company attend to heaping the driftwood for a fire. When the sun has faded in the west and the stars begin to appear, the great pile is lighted.

The company arrange themselves about the fire on logs, the father and mother sitting in great wicker chairs. Stories of pioneer life, accompanied by weird Indian legends, are forerunners of thrilling ghost tales which make delightful shiverings go up and down your back.

As the evening advances, the fire dies down and a dull red glow is cast by it into the water. When the last tale is told, you sit and gaze into the fire or stealthily peer around, as though you expected to see some Indian or a ghost.

When time to retire arrives, the company go noiselessly to their tents. You go to your cot with more speed than anything else, for it seems as though some Indian chief might be present, lurking in the shadows of the great tree trunks.

The cot seems pleasant to your tired body, and it is not long before you are asleep, dreaming of the pleasant evening and of the stories you have heard.

HOW I MADE A PUMPKIN HEAD

Girls are scarcely ever experts in the art of carving, and surely I was no exception, as one hot fall day I sat in the kitchen of the church trying to change a meek yellow pumpkin into something which looked like a face. I had scattered around me all the knives I could find, ranking from a large

butcher's knife down to a penknife. After much pounding with my fist to drive the largest knife into the pumpkin, I finally succeeded in getting a hole cut in the top large enough for my hand. Then after some consideration as to whether I wished to put my hand into the mushy, orange-colored insides, I gave one hard plunge, and my hand was in. Such a time as I had getting the pumpkin perfectly clean! But after all of my patience had been exhausted, it was clean. Then came the question of how to get the eyes each an equal distance from the nose. I decided I had better cut the nose first, so, consequently, a nose was cut, which greatly resembled a triangle. Then I got a stick, and measured from the nose to each eye. I tried very hard to cut them round, but only succeeded in giving them a very peculiar oblong shape. Then how to cut the mouth, showing teeth, was the next question. A large curved slit was first cut in the head, after which I cut little zigzag gashes in the lips to represent teeth. Then the face was all done but for a washing, which it sadly needed. This was a difficult task, as all will know who have tried to wash a pumpkin; but at last, by means of soap and water, it was accomplished. After putting in the candle I placed it where it was desired, but little did the girls and boys who admired it that evening know what a time I had trying to make the dignified pumpkin look like a man.

THE PHILOSOPHY OF TRAMPING

To enjoy tramping one must, as in everything else, do it because he likes it. The first thing to do in preparing for a walk through the woods is to get into the right attitude mentally. It is much more important that you know how to enjoy the beauties of nature that you will see, and that you are able to find, than it is that you have on the right kind of boots, or coat, or hat, or whether your lunch basket is full of good things to eat. You may eat sumptuously many times during your life, but don't try to do it on a tramp. Bread and bacon is a meal

for a king when flavored with the aromatic spice of the free woods.

Go slowly; you may rush along the pavement in the city and not miss anything in particular, but in the country stop to look and listen. Get away from the roads and trains, and see how musical are the softer melodiës of nature. Notice the beauty of the color scheme, the blues and grays of the sky shading into the blue and musty browns of the distance. Stand on some prominence and drink in slowly the beauty of nature's mosaics letting the eye travel from the uncertain color of the distance slowly to your feet, to see the beauty in the simple coloring of the violet or the corn flower.

Now turn into the woods and look. If your soul is large enough, you may grasp it, but if not, go there again to learn more of the hidden secrets lurking in leaf, lying sluggishly under the stone, or darting merrily in and out of the recesses of a virgin pool. Learn to forget yourself and wait for the lessons that are sure to come.

HOW TO BUILD A FIRE

"Man stokes the furnace by day and the devil puts it out by night." It is also very easy to imagine a sardonic grin on the face of his satanic majesty as the cold, shivering victim of his shrewd torment arises in the blue light of dawn and sallies forth in wrath to enkindle some warmth in the non-sulphuric "regions below" (commonly called by the victim "the basement").

Now in order to enkindle this fire, without sending the aforesaid "majesty" into paroxysms of joy, the fire builder must have a wonderful control of himself. Self-control and kindling go hand in hand on these cold mornings.

After the foundation of paper has been laid, and upon it piled stacks of little sticks (as flimsy almost as the before-mentioned self-control), then a little of the heat-producing coal may be introduced. The shiverer will gaze, perhaps, with some fear

and added trembling, upon the dubious-looking coal, but since "hope springs eternal in the human breast," he with one or two sharp strokes loses his self-control in lighting a match and communicating the flame to the paper.

Then he enters upon a long period of anxious watching and tedious waiting (probably inserted as a test for patience), for perhaps the kindling will prove insufficient. Like an overzealous conscience he hovers over the wavering flame, giving it a judicious prod now and then with a cold, heartless poker. Clouds of black, nauseating smoke arise like the black shadows of the doubts in the shivering brain, and just as the smoke becomes blackest, his satanic majesty smiles over the murmured imprecation of the wretched fire builder.

Then, like a reproof sent from heaven, from out the dense smoke comes a little shooting flame, and with a sigh of relief and thankful heart, the now pleased victim bangs the door, opens the draughts, and crawls back, shivering, only to shiver some more between the now also cold sheets.

But as he slumbers, the furnace works steadily, and the grateful warmth, creeping over the rooms, fills them with a peaceful content that bodes much good for the coming day.

WHY I LIKE ENGLISH

English, it seems to me, has a broader scope than any other subject offered in the high school or any school course. The subjects for study are varied; the mode of studying them is varied. Hence, that study never becomes monotonous. For example, in the course of study for the last semester, we took up the study of several plays. Each was studied in a different manner. One was a textual study; another, in which we developed and commented upon passages as a whole. Then, too, we became interested in the authors, and therefore read about their lives, which was not only beneficial from the educational standpoint, but was interesting as well. One of the most interesting parts of the course was the outside reading; not

only the reading assigned to us to read outside, but reading suggested by the course. For instance, before studying the plays of Shakespeare in school, I never cared to read Shakespeare out of school. But since the study of the plays there, I have enjoyed reading other plays outside. Mathematics would never have produced such an effect upon me. Although I enjoy mathematics when in school, I never would think of working problems by the hour, for recreation, when out of school. Therefore it seems to me that English is the most beneficial as well as interesting course offered in the schools.

WHY I LIKE TO STUDY MEDICINE

I cannot recall when I first began to practice, as I had seen others do, the treatment of any living creature that came in my way. There has always been present in my mind the desire to learn more of the mechanism and workings of the human body, and to understand why the different parts were necessary. I like to take apart the structures and find out the minutest structure of every part and to find a place for these distinct parts. It seems to me that it would never be possible to explain all parts and divisions in the make-up of a body, but to be able to satisfy your curiosity, to work for some reason for the things that have never been explained, seems to me to be the best work that can be found.

Not only do I wish to be able to tear a structure to pieces and find the place for each part, but I want to be able to put them together again, and to remove unnecessary parts. I like to study and experiment to see if every part is absolutely necessary, and to be able to renew life in the parts that are wasting away before a body is mature. To find out why some part wears away before others, and to be able, if possible, to remove the cause.

There are also great advantages in the so-called hereditary and contagious, and also in the incurable diseases that science has struggled with for years and possibly will struggle with

for hundreds of years to come, without securing the desired result. The great men in this science are continually finding some cure for a disease hitherto called incurable. Every day we read of some person dying suddenly of some unknown disease or from some unnamed cause, but why could his death not be explained as so many thousands are, and why could scientists not prevent his death? This is the question that I wish to solve, and I am going to devote my time to this.

ARGUMENTATION

In the preceding section we have learned that in exposition the aim of the writer is to explain. Whether the design is to tell how a game is played, how a scientific theory works, or how certain kinds of labor are carried on, the writer is concerned merely in explaining the facts. When the writer goes a step further than this and tries to convince his hearers that his own views should be the views of his readers or hearers, he then becomes an arguer rather than an explainer, and his discourse form is termed argumentation.

Argumentation we may accordingly define as that form of discourse which tries by means of logic to convince persons of the truth or the falsity of a given proposition.

It frequently happens, of course, that in this attempt to convince, other discourse forms are used, but they are used only for the sake of argument. A description of a newly invented device may be all that a manufacturer needs to convince him that he should install one in his plant; a short narrative introduced to illustrate the abuses of child labor may drive the point home with such strength and pathos as to win a legislator's vote; or the clear explanation of unsanitary conditions in a certain community may move the authorities to immediate action. In a single

long argument, like Burke's *Speech on Conciliation with America*, description, narration, and explanation are here and there used with the single idea of finally convincing the House of Commons that conciliation is necessary. In such a case as this, paragraphs of description, narration, and exposition merely contain ideas which aid the general design of the master idea.

In this effort to convince by means of logic, the student must make use of the same three great principles of composition which have already been explained,—unity, coherence, and emphasis. The application of these three principles to the whole composition has already been made, but we shall here examine them briefly as they exist in effective argumentation.

Unity in Argument.—The principle of unity in argumentation demands that every idea shall be presented in the aspect of proof, and that it shall direct itself toward the ultimate aim of convincing hearers or readers of the absolute truth or falsity of a given statement, view, or opinion. If we are trying to prove that the best interests of a given school demand the abolishment of interscholastic athletic contests, we should allow no item to intrude which does not urge reasons for abandoning such games. Of course this does not mean that we may not take the opposite or the analogous views into consideration. We should take such views into consideration, but we should bring them into the theme in such a way as to contribute to the reasonableness of the propositions which we are trying to maintain. Unity would allow us to introduce arguments for maintaining such contests, but it would demand that we handle these arguments in such a way as to reveal their weakness in contrast to the strength and weight of the opposing arguments. We might further advance the interest

of our side by arguing from analogy. If we could, for example, prove that interscholastic contests in oratory had produced bad results, we might show that similar bad results were common in interscholastic contests in athletics. Thus the introduction of opposite and analogous views may be made to contribute to the strength of the argument without any violation to the principle of unity.

The essential demand which unity makes in argumentation is that all points, whether of major or of minor importance, shall bear upon the main proposition. In Burke's famous speech we have the general proposition that England ought to be fair and consistent toward the American colonies. Under separate heads we have three main reasons for the adoption of such a policy. First, England's attitude ought to be conciliatory ; second, England ought to satisfy the colonists' complaint that they are taxed by a parliament which denies them representation ; third, England ought to allow the separate colonial assemblies to levy their own taxes. Subordinate to each of these main divisions is a mass of arguments, but no detail is anywhere introduced which does not, directly or indirectly, bear upon the general propositions urging a fair and peaceful attitude toward America.

Coherence in Argument.—In no form of discourse is the principle of coherence so essential as it is in argumentation. Here our appeal is to logic, and logical conclusion is perceived most easily when the connection of the parts is close. Having started our theme with an argument strong enough to arrest attention and secure confidence, we shall proceed logically to our conclusion. Each new point will be a link in the chain, and the welding will be so strong and so complete as to be capable of resisting the attack of

opponents. We may illustrate the working of this principle by another allusion to points in Burke's speech.

As one of the subpoints under the main idea that England should conciliate the colonies, Burke asserts that "prudent management is better than force." To support this he introduces the four distinct reasons printed below. The italicized words express the connection and illustrate the principle of coherence.

First, Sir, permit me to observe that the use of force alone is but temporary. It may subdue for a moment, but it does not remove the necessity of subduing again; and a nation is not governed which is perpetually to be conquered.

My next objection is its uncertainty. Terror is not always the effect of force; and an armament is not a victory. If you do not succeed, you are without resource; for, conciliation failing, force remains; but force failing, no further hope of reconciliation is left. Power and authority are sometimes bought by kindness, but they can never be begged as alms by an impoverished and defeated violence.

A further objection to force is, that you impair the object by your very endeavors to preserve it. The thing you fought for is not the thing which you recover, but depreciated, sunk, wasted, and consumed in the contest. Nothing less will content me than whole America. I do not choose to consume its strength along with our own, because in all parts it is the British strength that I consume. I do not choose to be caught by a foreign enemy at the end of this exhausting conflict, and still less in the midst of it. I may escape, but I can make no insurance against such an event. Let me add that I do not choose wholly to break the American spirit, because it is the spirit that has made the country.

Lastly, we have no sort of experience in favor of force as an instrument in the rule of our colonies. Their growth and their utility has been owing to methods altogether different. Our

ancient indulgence has been said to be pursued to a fault. It may be so. But we know, if feeling is evidence, that our fault was more tolerable than our attempt to mend it, and our sin far more salutary than our penitence.

—BURKE: *Speech on Conciliation.*

Emphasis in Argumentation. — The principle of emphasis likewise has special application to argumentative writing. We have already learned that in sentences, in paragraphs, and in whole compositions, the most emphatic places are at the beginning and at the end. In arranging our topics in an outline (or brief) we shall consider this principle of emphasis. We shall remember that our attack must be strong enough to create immediate confidence in our readers and listeners, and that our best argument must be reserved for the last. Between the beginning and the end the arrangement will be largely governed by the principle of coherence, but the amount of time to be allotted to each separate argument will be determined by the principle of emphasis.

Daniel Webster, in his speech supporting the compromise of 1850, delivered in the United States Senate, July 17, 1850, gives many reasons why the Clay compromise should receive popular indorsement. He reserves for the closing paragraph his strongest argument — the fact that the closely linked interests of the North and of the South must continue to depend upon the maintenance of the Union and the Constitution. Note in his conclusion how effectively he has employed this principle of emphasis.

And now, Mr. President, to return at last to the principal and important question before us: What are we to do? How are we to bring this emergent and pressing question to an issue and an end? Here have we been seven and a half months disputing about points which, in my judgment, are of no practical

importance to one or the other part of the country. Are we to dwell forever upon a single topic, a single idea? Are we to forget all the purposes for which governments are instituted, and continue everlastingly to dispute about that which is of no essential consequence? I think, sir, the country calls upon us loudly and imperatively to settle this question. I think that the whole world is looking to see whether this great popular Government can get through such a crisis. We are the observed of all observers. It is not to be disputed or doubted that the eyes of all Christendom are upon us. We have stood through many trials. Can we stand through this, which takes so much the character of a sectional controversy? Can we stand that? There is no inquiring man in all Europe who does not ask himself that question every day, when he reads the intelligence of the morning. Can this country, with one set of interests at the South, and another set of interests at the North, these interests supposed, but falsely supposed, to be at variance,—can this people see, what is so evident to the whole world besides, that this Union is their main hope and greatest benefit, and that their interests are entirely compatible? Can they see, and will they feel, that their prosperity, their respectability among the nations of the earth, and their happiness at home, depend upon the maintenance of their Union and their Constitution? This is the question. I agree that local divisions are apt to overturn the understandings of men, and to excite a belligerent feeling between section and section. It is natural, in times of irritation, for one part of the country to say, if you do that I will do this, and so get up a feeling of hostility and defiance. Then comes belligerent legislation, and then an appeal to arms. The question is, whether we have the true patriotism, the Americanism, necessary to carry us through such a trial. The whole world is looking towards us with extreme anxiety. For myself I propose, sir, to abide by the principles and the purposes which I have avowed. I shall stand by the Union, and by all who stand by it. I shall do

justice to the whole country, according to the best of my ability, in all I say, and act for the good of the whole country in all I do. I mean to stand upon the Constitution. I need no other platform. I shall know but one country. The ends I aim at shall be my Country's, my God's, and Truth's. I was born an American; I live an American; I shall die an American; and I intend to perform the duties incumbent upon me in that character to the end of my career. I mean to do this, with absolute disregard of personal consequences. What are personal consequences? What is the individual man, with all the good or evil that may betide him, in comparison with the good or evil which may befall a great country in a crisis like this, and in the midst of great transactions which concern that country's fate? Let the consequences be what they will, I am careless. No man can suffer too much, and no man can fall too soon, if he suffer, or if he fall, in defense of the liberties and Constitution of his country.

DEBATE

The best opportunity for work in argumentation in the schools is afforded by practice in debate. Here the two sides—the affirmative and the negative—are arrayed against each other for the purpose of affirming or denying the truth of a given proposition.

Selecting a Question.—The essential thought to be borne in mind in selecting a question is whether or not the proposition has two good sides, approximately equal and worthy of presentation. To try to debate the proposition that "A straight line is the shortest distance between two points" would be folly, for it is an axiom and admits no discussion. It would likewise be foolish to select the proposition that "Mars is an inhabited planet," for we have not sufficient information to establish proof. We can, however, safely select the question, "Chinese immigration should be abso-

lutely prohibited for a period of five years," for there are sound arguments for and against the proposition. The test of a question for debate is then very simple: has the proposition two approximately even sides that are worthy of presentation?

Organizing the Debate. — The sides having been chosen and the question selected, the next step is the investigation of the question in all its details. From three to five main points of our brief may be determined upon, and the various sub-topics and details may then be appropriately fitted to the general scheme. Team work is a prime essential, and no opportunity to strengthen the work of our colleagues should be lost. The speeches on a single side should fit nicely into each another.

Conventions of Debate. — The forms of debate have become conventionalized. We address the presiding officer as "Mr. Chairman"; we address the three who decide the merits of the debate as "honorable judges." We speak of the debaters on our own side as our "colléagues"; we speak of those on the opposing side as our "opponents." Should we desire to mention one speaker particularly, we should speak of him as "my colleague, the first speaker of the negative" (or affirmative); or, "my opponent, the first speaker of the affirmative" (or negative).

Direct and Indirect Proof. — In preparing a brief we consider two kinds of proof—direct and indirect. Direct proof affirms our cause; it gives reasons why the proposition as we assert it should prevail. Indirect proof anticipates the arguments of our opponents and sets about to destroy such arguments. Direct proof is like offensive play in football; indirect proof, like defensive play.

Rebuttal. — In rebuttal we seek to destroy the arguments which our opponents have brought forth. Before

such rebuttal can be effective, it is necessary that we investigate the arguments on the opposing side as carefully as we investigate the arguments on our own side. Having seen the strong points of our opponents, we should seek an effective means to refute them.

Speeches should not be Committed. — The best debaters do not rely upon committed speeches. All the points should of course be thoroughly mastered and effectively grouped, but the speaker should not be a slave to the formally memorized argument. The committed speech prevents spontaneity and effective rebuttal in the progress of the debate.

The Brief. — In order to show in a more specific way how a brief may be prepared, we print below an outline of the question: "Resolved, That interclass contests should displace interscholastic contests."

BRIEF FOR DEBATE

Resolved, That interclass contests should displace interscholastic contests.

AFFIRMATIVE

Introduction

- I. The problem of school contests is one of the vital questions confronting our school officials to-day.
 - A. It is admitted that contests of some sort are indispensable to a healthy school.
 - B. Two great systems of contests — interscholastic and interclass — are being advocated.
- II. These two systems may be described as follows:
 - A. Interscholastic contests involve the competition of two or more teams from different schools.
 - B. In interclass contests the competitors are all from the same school.

III. The question is, Shall the interscholastic system now prevalent be replaced by the interclass system?

IV. The affirmative intends to prove its case by establishing two facts:

- A. Interscholastic contests are bad.
- B. Interclass contests eliminate the most prominent evils of the present system.

Discussion

I. The present system of interscholastic contests is bad, because,

A. Sound pedagogy condemns it.

- 1. The value of contests as at present conducted is disproportionate to the cost in time of players, and of teachers who supervise and manage.
- 2. Too much tension is developed among students in general before a contest, resulting in inefficient school work.

B. It promotes "professionalism" as opposed to a widespread student training.

- 1. Only a few boys can participate in these contests.
- 2. Those boys who do participate are the ones who least need the training.

C. It endangers physical well-being.

- 1. The strain of the contests is too severe on the contestants.
- 2. There is danger, particularly in football, of serious injury to the contestants through the efforts of a rival team to cripple a strong opponent.

D. It is not in keeping with the best ethics.

- 1. The home team competes with the other teams over whose ethical status it has no control.
- 2. Contests, as now conducted, tend to create bad feeling between schools.

3. It creates the false tendency of ranking a school according to the number of contests it has won.
 4. Gambling is invited.
 5. A coach is tempted to introduce questionable practices in his efforts to produce a *winning* team.
 6. The hero worship accorded to a prominent contestant tends to give him an altogether false notion of his own importance.
- II. Interclass contests eliminate most of these evils, because,
- A. The heavy strain is taken off both teachers and pupils.
 1. The extensive management and intensive coaching is dispensed with.
 2. The overstrain of the contestants is absent.
 3. The school is not being wrought up constantly to a feverish excitement.
 4. The probabilities of physical harm are materially reduced.
 - B. The appeal of interclass contests is to the majority, not to the few.
 1. Experience has shown that in interclass contests active participation is increased 50 to 100 per cent.
 2. These contests appeal to a class of students that need the training.
 - C. The ethical standard of the school is raised.
 1. Ill feeling between schools is eradicated.
 2. The standard of efficiency of the school is made to depend on the *general* output.
 3. Gambling ceases.
 4. Undue hero worship is done away with.
 5. "Sport for sport's sake" is the motto of interclass contests.

Conclusion

- I. The affirmative has demonstrated the following facts:
 - A. The present system is bad, because,
 - 1. It transgresses the laws of sane pedagogy.
 - 2. It promotes a "caste system" instead of general training.
 - 3. It is dangerous physically.
 - 4. It is objectionable from a moral standpoint.
 - B. The proposed system eradicates every one of these evils.
- II. Therefore, interclass contests ought to displace interscholastic contests.

NEGATIVE

Introduction

- I. The negative denies that it is the fault of the interscholastic system that evils are connected with it.
- II. They deny that interclass contests are a successful substitute for the present system.
- III. They question the success of the interclass system, since it is practically untried.
- IV. They say that in too many schools it is impracticable.
- V. They insist that the present system incorporates *all* the possible benefits of the proposed one.

Discussion

- I. The interscholastic system is *not* responsible for the few evils now attendant upon it, because,
 - A. It is the abuse, not the use, of the system that has led to excesses.
 - 1. The waste of an undue amount of the teachers' time in management is absurd unless the number of contests is unduly multiplied.

2. The dangerous tension of the student body drops to the commonplace level as soon as the contests become a fixed part of the school routine.
3. Gambling and questionable play are evils that cannot be eliminated from *any* system.
4. Bitter school rivalries indicate a lack of faculty supervision, and are *not* a necessary result of the system.

II. Interclass contests are not a successful substitute for interscholastic contests, because,

- A. The former system is not so advantageous to the school *as an institution*.
 1. Interclass contests are not as good advertisements for a school as interscholastic contests are.
 2. They do not arouse the widespread community interest that our prevalent contests do.
 3. They tend to introduce factional strifes within the school instead of the unity caused by opposing a common rival.
- B. Interclass contests are not as advantageous to the contestants.
 1. Since the contestant's field is so limited and unvaried, he loses the alertness that he must constantly display in interscholastic contests.
 2. Individual interest in interclass contests lags too quickly.
- C. The interclass system, at best, is only experimental.
 1. Interclass contests have the approval of time.
- D. In nine tenths of our schools the interclass system is impracticable because of the small number of students.
- E. All the possible benefits of the interclass system are already incorporated in the existing system.
 1. The present "try-outs" can be made to fill precisely the demands of the interclass advocates.

Conclusion

- I. The negative has proved the following points:
 - A. The criticism of the present system is directed toward its *abuse*, not its use.
 - B. Interclass contests cannot take the place of interscholastic contests, because,
 1. They do not center enough healthy public attention upon the school.
 2. They are not a sufficient stimulant to individual effort.
 - C. They are an untried experiment.
 - D. They are impracticable in all our smaller institutions.
 - E. The experiment is useless, since all the possibilities of the proposed system are already incorporated in the present system.
- II. Therefore, interscholastic contests should not be displaced by interclass contests.

EXERCISES

I. *Select from the list of questions below one suitable for class debate. Have each member of the class prepare a brief on the side he chooses to discuss.*

II. *A class studying "Marmion" will find it interesting to have Lord Marmion's best and worst sides presented. Those who present his worst side may call themselves the prosecution; those who present his best side may call themselves the defense.*

III. *The character of Coriolanus and that of Lady Macbeth may be similarly treated.*

SUGGESTED QUESTIONS FOR DEBATE

1. The high school authorities should provide for freer election of studies.
2. Our school should establish a weekly paper.

3. More men teachers should be employed in our high schools.

4. A college should be located in a small town—not in a large city.

5. Coeducation is desirable for pupils in the secondary schools.

6. Physical culture should be made compulsory in schools.

7. Lady Macbeth deserves severer condemnation than does Macbeth.

8. The United States should intervene in behalf of the Russian Jews.

9. The country boy has advantages superior to the city boy.

10. The purchase of the Philippines was a political mistake.

11. Trade schools should be maintained at public expense.

12. The capitalization of departmental stores should be limited by law.

13. Postal savings banks should be established by the United States government.

14. The virtues of Coriolanus outweigh his vices.

15. Public libraries are justified in freely spending their funds for late popular fiction.

16. The spelling-reform movement should be encouraged.

17. Laws governing the qualifications of voters should be made uniform.

18. The honor system should prevail in all school examinations.

19. Municipalities should own and operate their street-railway systems.

20. The "School City" should be adopted in our school.

21. The school initial should be granted for success in oratory or debate.

22. Life imprisonment should be substituted for capital punishment.

23. The United States government should own and operate a telegraph system in connection with the post-office department.

24. The United States should subsidize her merchant marine.

25. A literacy test should be applied to all foreign immigrants.

26. The term of the President of the United States should be lengthened to six years, and he should be ineligible to re-election.

27. United States senators should be elected by popular vote.

28. Libraries and art galleries should be open on Sundays.

29. The United States should establish a Central Bank.

30. A boy given his choice between two years of European travel and four years in college would wisely choose the former.

CHAPTER VIII

ORAL COMPOSITION

IN the preceding chapters continual stress has been laid upon the necessity of keeping our speech pure and of making it effective. Repeated warnings have been offered against the incorrect, the provincial, and the pompous. In the discussion of the whole composition, the paragraph, and the sentence, there has been a constant demand for unity, coherence, and emphasis. In this chapter we shall not study new principles; we shall simply discuss ways and means of applying these principles systematically to oral composition work. We shall remember, of course, that principles which govern effective written discourse likewise govern effective oral discourse.

Care in the use of spoken English is, however, of more importance even than care in the use of written English. This is true simply because spoken English is more frequently employed. Most of us speak thirty or forty sentences for every one we write, and this frequency of utterance largely establishes our habits in the use of English. If we are careful in our speech and establish for ourselves a high standard of excellence, the correct habits we form will aid us when we come to write; if we are careless, the slovenly habit will sorely hamper us when we come to write. To assist us in forming a high standard of spoken English, we may examine more carefully the full significance of this phrase — oral composition.

Oral composition, as we are using the term, is not applied to the short, fragmentary sentences that we bandy about thoughtlessly in talking with our friends and kindred; it is applied to longer, more connected speech,—incidents, reproductions of stories, character-sketches, explanations, debates, topics in history, geography, and science,—any oral account, in short, that is large enough in scope to demand attention to its structure or form.

Let us assume that the first work in oral composition is to be confined to the narration of little incidents or events in which the pupil has been intimately concerned, and let us examine in detail a plan by which the brief story may be made clear and interesting to listeners. Every pupil, doubtless, has had many experiences which the class would enjoy hearing about. A ride in the country, a tramp through the woods, a visit to a cave, an accident at the park, a fall from a hay wagon—any of these experiences, or any similar to these, may be related with good effect by making use of the plan and observing the directions which follow.

First of all, it is necessary to have well in mind the incident and the point which it is intended to make. From the number of details which at first suggest themselves, the pupil must determine which ones should be rejected and which ones should be included. He must determine, too, just where the incident properly begins. In telling of a fall from a hay wagon, for instance, it would not do to go back to the beginning of the ride, tell all that happens during the ride, and then, at last, tell of the accident itself. It would be much better to begin with the immediate circumstances which led to the accident.

Although the introduction must be brief, as has just been suggested, it must make the situation clear by telling

the time and place and by giving the principal characters. In other words, the incident needs a little setting. In relating the incident itself, the narrator should give the events in the order in which they occurred; in this way the work will be more unified and coherent. For the same reason it would be well in the beginning to tell the incidents in the first person, as the biographical form enables the speaker more easily to maintain the point of view.

In order to make the story interesting, it is necessary to lead rapidly from one incident to another, up to the climax. The speaker should choose words expressing form, feeling, motion, color, odor, and sound; and omit all unnecessary detail, and all description which would impede the movement of the story. In the development of the incident, he should constantly remember to keep minor matters subordinate to the main point. In telling, for instance, how a brave fireman rescued a little child from a burning building, he should make the interest center around the heroic rescue itself and not around the incidents leading up to or associated with the rescue. The excitement and horror which the people felt, the explanation of how the child happened to be in the burning building, the frantic efforts of the mother to get into the burning building—all these details should be kept subordinate to the main point of the story,—the brave action of the fireman.

In addition to these general directions, the following detailed observations and warnings may be helpful in securing accuracy, correctness, and effectiveness. The outline, too, following the directions, may aid in the planning of the incident.

General Observations and Warnings.

1. The incident must have unity and coherence in all its parts.

2. Events should be told in the order in which they occur.
3. The same point of view must be kept. For a few weeks you may use the first person throughout. Later, change to third person.
4. The vocabulary must not outrun the ideas.
5. Strive to make your pictures vivid.

Grammatical Observations and Warnings.

1. Verbs must agree with subjects in person and number.
2. Pronouns must agree with antecedents in gender, person, and number.
3. *Like* must not be used for *as* to compare actions.
4. *Which* must not stand for a clause.
5. Phrases and clauses should be placed as near as possible to the words modified.

Sentences.

1. Each sentence must say a single thing.
 2. The relationship of the words must be unmistakable.
- Subordinate ideas should be expressed in subordinate forms.
3. Important ideas must be placed in important places. The important places are the beginning and the end.

Words.

1. Choose simple words.
2. Be free to use words that suggest motion, feeling, color, odor, sound.
3. Beware of slang and provincialisms.
4. Don't be satisfied to-day with the stock of words you had on hand yesterday.

OUTLINE FOR AN INCIDENT

- I. Composition as a whole.
 - A. Made up of three parts.

1. Introduction or setting. (Should be very brief.)
 - (a) Time.
 - (b) Place.
 - (c) Introduction to main characters—possibly a brief description of their dress and peculiarities.
 - (d) Circumstances leading to or accounting for the incident.
2. Body—story itself.
3. Conclusion—appropriate ending. (Should be very brief.)

Just how the plan suggested in this chapter worked out in actual practice may be seen in what follows.

Pupils who had prepared their oral compositions in accordance with the foregoing suggestions and directions related the following incidents at the next recitation. Before reading the compositions and noting the criticisms offered by their classmates, let us observe the manner in which the incidents were related and the nature of the comments made.

The pupil who recited stood in front of the class. All the other members of the class listened attentively to what he had to say, and prepared to make comments—favorable or adverse. When the pupil had finished his incident, he remained standing while those who had risen to make comments were addressing him. The criticisms offered were given in a spirit of friendly candor. If the pupil had done well, his classmates directed attention to the points of excellence; if he had done poorly, they were equally frank and alert—polite, too, of course—in directing attention to specific faults and in suggesting ways in which the composition might be improved. These criticisms were not confined to comments on the structural

features of the composition; the pupil's position and bearing before the class, the intonation of his voice, his pronunciation, enunciation, and all those little mannerisms that mar or improve oral composition, were freely discussed. If the pupil felt that he had been unjustly criticised on any point, he defended his position in a polite, friendly manner. But just how all this worked out in recitation may be seen in the following pages.

A BRAVE MOUSE

One morning, several days ago, my father donned his lounging jacket and slippers and sat down by the fireplace to read the morning paper. He was half asleep; but in spite of his drowsiness he tried the paper, as he was anxious to learn the news. All at once he felt something touch his hand, which was lying on his knee. He looked to see what it was. There sat a brave, innocent little mouse, looking at him with its beady black eyes. It had been so still and quiet that the mouse had not felt any fear, so it had boldly climbed up my father's leg. My father, being curious to know just how long it would be before it took the alarm, kept very quiet for a minute or two. Then suddenly he moved his hand, ever so slightly, but the mouse at once became alarmed, and with great agility and speed scampered away to a place of refuge.

Criticisms

1. I liked the way the general plan worked out. We have a brief introduction that gives the situation; this is followed by the different actions of the man and the mouse; and finally we are told that the mouse scampers away to a safe place.

2. I think we were interested in Amy's composition because she succeeded in making us see the situation clearly. Her father in his lounging robe sleepily reading the paper, the

silent little mouse running up the father's leg, then pausing, growing alarmed, and finally scampering away—all these details were brought in in such a way as to make us see everything vividly. We could almost hear the tiny heart of the mouse throbbing, and we were curious to know what would happen to the poor little creature.

3. I noticed that everything was told from the point of view of the father. Your relating the things just as the father saw them happen made the story coherent.

4. I think there was good connection between the ideas. For example, I thought the phrase "in spite of" connected the idea of his drowsiness with his effort to read the paper.

5. I like the choice of words,—“beady black eyes,” “moved his hand ever so slightly,” “scampered away.” They give us definite impressions.

6. I did not like the expression “tried the paper.” I think it too vague. Besides, the word “paper” had just been used, and the repetition could have been avoided by substituting the phrase “commenced to read.”

7. The last phrase, “place of refuge,” seems to me too vague. Wouldn't it be better to say exactly where it went—through a hole in the baseboard, for instance?

8. I liked the word “agility.” I don't think I ever used the word myself, but it seems to me an especially good word to describe the movements of a mouse.

9. Don't you think the beginning of the composition would be slightly improved by commencing with the word “early”? That would account for the father's drowsiness.

10. I do not think the antecedent of “it” in the sentence commencing “It had been so still” is quite clear; I thought at first “it” referred to “mouse,” but it seems to refer to “hand.” The next “it” refers to “mouse,” and I think each “it” should have the same antecedent. It would be better to say “father's hand” instead of “it.”

OUR HORSEBACK RIDE TO THE BLACKBERRY PATCH

It was while I was visiting my friend at her country home that the little incident which I am going to relate took place.

My friend, who was very mischief-loving, suggested one day that we go blackberry hunting down on an old, unoccupied farm by the creek. To this I readily agreed, and after bridling Prince, — their old family horse, — we arrayed ourselves in just such grotesque costumes as would be suitable for such an adventure. We then hunted up two old baskets — somewhat the worse for their long period of service — and with happy, delighted hearts we mounted Prince and started off.

He being lame, our progress was slow and discouraging; but after one full hour's travel and fun, we reached the glorious patch and at once dismounted. To our dismay, as we started through the gate, Prince refused to budge. We coaxed and pulled and tugged, but all in vain. He seemed determined to stand stock still forever. Finally, however, greatly to our surprise, he broke from us, turned abruptly around, and at break-neck speed darted down the road.

Feeling indignant at his shameful treatment of us, and not caring much what became of him, we picked a few berries and then sat down in a shady spot by the creek to eat a lunch which we had brought with us. We then started for home, and after trudging lazily along, we at last reached the barnyard gate. There, with a cheerful neigh, our deserter came up to us as if he wished to make amends. It is needless to say that we forgave him on the spot, and then and there made an engagement with him for a similar trip on the morrow.

Criticisms

1. As I listened to the composition I did not get many definite impressions, and the effect of the whole was rather hazy. The incident could be toned up, I think, by introducing more words which appeal to our sense of color. I think, for

instance, that the color of the horse should be given, and other little touches could be added that would give us a clear picture of the horse.

2. It seemed to me that the beginning was stilted. That the incident happened while Elizabeth was visiting in the country could be told us incidentally. By placing it in the beginning and giving it an entire sentence, you place undue emphasis upon that fact. Could it not be combined with the second sentence and be worded something like this: "One morning last summer, while I was visiting in the country, my friend proposed a blackberry hunt down on the old unoccupied farm on the creek"?

3. I think it would be better to leave out "mischief-loving," for that word suggests to me that a trick was to be played on some one.

4. I liked the word "grotesque," for it helped me to form a picture of their costumes. However, I did not see the appropriateness of "glorious" in "glorious patch"; *luxuriant* expresses a more definite idea.

5. It does not seem to me that the indignation against the horse is very strongly felt; the fact does not come out clearly, because the other ideas mentioned in the same sentence were too remote from the feeling of indignation. The sentence lacked unity.

6. Some of the verbs I thought were well chosen,— "budge," "coaxed," "pulled," "tugged," "darted," "trudging."

7. I was a little bit doubtful about the expression, "It is needless to say that we forgave him on the spot." Why not say simply, "We forgave him on the spot"? Or would it be better to insert the word "perhaps"? If it is wholly needless to say a thing, then why say it?

8. Some of the words I did not hear distinctly; the words "bridling," "adventure," and "suitable" were not clearly enunciated.

A BICYCLE RIDE

One beautiful August morning I was aroused by the shouting of a group of three boys below my window. I hurriedly donned my attire and soon appeared at the front door, where they informed me of their intended bicycle ride to a small town about ten miles distant.

We started at nine o'clock, with much jesting and jollity. No ride was ever more thoroughly enjoyed till we reached a large hill, situated midway between the two villages. At its base glides the stately White River, wide and deep. Dismounting, we toiled laboriously upward for at least a mile. Fatigued and panting from our exertion, we refreshed ourselves with a cooling draught of clear, sparkling spring water, rested for a few moments, sprang upon our wheels and resumed our merry adventure.

Just as the fire department whistle was emitting its noonday series of screeches, we reached our destination, the little town for which we had started. We rested our wheels against the side of an insignificant structure, upon the sign of which had long since been painted "Bakery." The pastry stock was much more inviting than its shelter. We purchased a substantial meal which was dispatched with greatest alacrity. After having completed our hearty repast, it was suggested that we visit all points of interest. We did so, and it then being dark we returned.

Criticisms

1. Although your narrative has no special point to it,—no exciting climax which we await in suspense,—the incidents were pretty well related. In the first place, you made your composition coherent by telling the incidents in the order in which they occurred. In your introduction, too, you clearly gave the situation by telling when you took the trip, who your companions were, and where you were going.

2. You made the rather commonplace incidents of your trip interesting by passing rapidly from one to the other. By omitting all unnecessary detail or description, you secured rapid movement, and thus made your story spirited.

3. Helen says that you omitted all unnecessary detail and description; I do not agree with her. You did not need to tell, for instance, that you were "aroused by the shouting of boys," or that you "hastily donned your attire." These are details which are necessary neither to lead up to the story of the ride nor to tell anything about the ride. Again, your descriptive sentence, "At its base glides the stately White River, wide and deep," seems to me to have no place in your story. It breaks into the narrative like an intruder, checks the movement, and spoils our interest.

4. The interest in your narrative seemed to me to lie in your use of well-chosen expressions, which enabled us to enter into the spirit of the trip. Such expressions as "jollity and jesting," "thoroughly enjoyed," "laboriously toiled," "panting and fatigued," "refreshed ourselves with a cooling draught of water from a clear, sparkling stream," "resumed our merry adventure," "dispatched our meal with great alacrity," and so on, suggested vividly to me the difficulties and the delights of the trip. Your story really aroused my enthusiasm to take the same kind of trip on my wheel.

5. I liked your conclusion because it was brief and suggestive.

6. You say "the fire department whistle was emitting its noonday screeches." Don't you think it would be better to say "*uttering* its noonday screeches"? The expression "insignificant structure," too, was not well chosen. The notion that we get from it is too vague and general. Our picture would have been more specific and vivid if you had said, "a little dilapidated old store-room."

7. I noted an error in grammar. Your phrase, "After having completed our dinner" is incorrect, because *after* as a

preposition cannot be followed by the past participle. In other words, the past participle cannot be used as a noun in any construction.

8. The use of the absolute participial phrase, "It then being dark," made your last sentence very awkward. It would be better to use the clause, "As it was then growing dark."

9. I liked the easy, informal manner in which you told your story. You looked us "straight in the eye," and told your story without any hesitation.

10. You did not pronounce the word *suggested* correctly. You sounded only one "g" in the word. It should be pronounced *suġ-gested*.

EXERCISE

Read carefully the following composition and answer the questions asked concerning it.

A LITTLE PHILOSOPHER

A five-year-old boy and his mother entered a crowded car. The little boy was very happy, for in his hand he held a string which bore aloft a beautiful toy balloon. A gentleman arose and gave them a seat, and as the boy sat beside his mother, the balloon, in all its crimson glory, floated gayly above his head. The bright, sweet face of the child, brightening as he watched his treasure with shining eyes, attracted much attention and many smiles from the other passengers. He returned the smiles shyly in the few brief intervals when he could take his eyes from the object of his adoration. Suddenly "Pop!" and the beautiful toy was no more. From where it had been, there fell into the boy's lap a dark, shrivelled, ugly thing like a piece of burnt paper. There was a murmur of sympathy from the passengers, a tender, loving "That's too bad, darling," from his mother; and every one unconsciously braced himself to endure the howls of grief which seemed inevitable. The boy held

in his chubby hand the remnant of his past delight; and for one brief moment he looked at it with a face as full of gloom as it had been full of joy. Then suddenly, with pouting lips and one deep sigh, he threw the wreck upon the floor, and calmly, resignedly, without a tear, turned to look out of the window.

1. Is it right to say that "the boy held a string which bore aloft a beautiful balloon"? Is the fault an inaccuracy in statement, or are too many words used?

2. Is anything gained by saying, "A gentleman arose and gave them a seat"? Does it give an important realistic touch, or is it an irrelevancy that ought to be discarded? Is it in harmony with any detail already given? Was the related detail of any particular importance?

3. Do you like the expression, "the balloon, in all its crimson glory, floated gayly above his head"? Why? Does it make the scene more vivid? Does it lend variety? Would you discard it or alter it? Is it not hackneyed?

4. Are we surprised when the balloon pops? Should we be prepared for this by some hint, or is it more artistic to let it be expressed suddenly?

5. Do you like the expression, "from where it had been"? Can you improve it?

6. Comment on the adjectives employed throughout. Are there too many of them? Try making substitutions and note the effect.

7. Is there sufficient climax at the end, or do you expect something different? If this is a true incident and nothing else really happened, was it worth telling? If it was worth telling, is the interest enhanced by the choice of words and the evident sympathy of the narrator?

8. Is the interest mainly in the incident or in the

character of the little boy? At what point is the interest strongest? What characteristics of the mother are suggested?

9. Does the ending of the story justify the title? If it does not, show how details might be added that would. But do not jump hastily to the opinion that it does not.

10. Does the vocabulary throughout seem adequate?

EXERCISES

I. *Select one of the following incidents. Come to the recitation next day prepared to tell it before the class.*

1. The Letter That Upset Our Plans.
2. When Our Gasoline Stove Exploded.
3. When Old Towser Died.
4. The Outlandish Scream at Midnight.
5. My First Donkey Ride.
6. When My White Rabbit Was Killed.
7. My Little Brother Breaks his Arm.
8. How Cousin Jack Came Near Drowning.
9. My First Act of Wilful Disobedience.
10. How I Was Victimized.
11. The Dollar I Lost.
12. When Uncle Jack Took Me for a Ride in His Automobile.
13. A Mistake on My Report Card.
14. A Puncture in My Tire.
15. How I Sold My Paper Route.
16. Coasting Down Shooter's Hill.
17. The Story the Old Fireman Told.
18. The Rescue of the Engineer.
19. Out at Old Aunt Mary's.
20. The Promise That Was Not Kept.
21. The Faculty Plays Baseball.

22. Skating on Thin Ice.
23. Making a Boat.
24. Out in a Canoe.
25. When I Upset the Ink.
26. When My Pony Became Frightened.
27. Joe, the Fireman's Dog.
28. How I Got the Cattle Out of the Corn.
29. My First Experiment in the Kitchen.
30. Making Fudge.
31. When James Forgot His Speech.
32. How I Got Caught by My Own Joke.
33. April Fool.
34. My First Lesson in Algebra.
35. How I Was Worsted in a Trade.
36. Building a Doll House.
37. Our Dramatic Experiment in Mr. Arnold's Barn.
38. At Market.
39. On a Load of Hay.
40. In the Hay Mow.
41. Down at the Sulphur Springs.
42. My First Ride in a Stage Coach.
43. At the Circus.
44. How I Spend My Saturdays.
45. Watching Our Neighbors' Children.
46. When the Electric Light Went Out.
47. All Alone in the House.
48. A Dollar Misspent.
49. Fighting Bumble-bees.
50. A Halloween Prank.

NOTE TO THE TEACHER. — After the pupils have had considerable practice in the reproduction of incidents, their inventive faculties may be aroused by some such exercise as the following.

II. *Take the following as suggestive situations and elaborate them into incidents:*

1. A boy. A dog. Dusk. A stump that looks like a crouching man.

2. A little girl in a lonely garret steps on a match that lies near a pile of shavings.

3. A banker visiting in the country fails to get an important message. He picks up a paper the next morning and reads about the anxiety of his depositors and a probable run on the bank.

4. Traveling in a Pullman coach, a stranger, mistaking you for another person, addresses you very familiarly. You later become fast friends.

5. Discouraged in your attempt to solve a problem in algebra, you chance to remember a quotation from your commonplace book.

III. *The following incident is told by a bachelor uncle. Retell it from the boy's standpoint, and imagine the boy to be fifteen or sixteen years old.*

Last Thursday, about nine o'clock, I received a telephone message from the Caldwells to come out on the next inter-urban car and eat dinner with them at their home in the country. I hardly knew whether to accept or not, for Harold, my little four-year-old nephew, had been left in my charge while his mother and nurse were away, and I did not know how to dispose of him. When I explained this to Mrs. Caldwell, she quickly answered, "Why, bring him along; we just love children, and he can have a fine time out here." But Harold did not want to go; he was busy with his trains and was just then intent on getting his red flat car through a tunnel he had built out of my morocco-bound set of Warner's *Library of the World's Best Literature*. Finally, however, I cajoled him into going by telling him what a fine car ride we should have and by appealing to his love of fried chicken, which we were sure to have.

After more or less delay, I finally got the urchin dressed, and we arrived just in time for a one o'clock dinner. The silence

that followed the blessing was suddenly and irreverently broken by my nephew. Looking sadly at the roast beef, he loudly and lamentingly sighed, "No chick! no chick!"

IV. *The following incidents were told by young pupils. An examination of each theme will reveal certain faults and certain merits. Study each theme to discover these faults and merits.*

A TRIP TO MOUNT LOWE

While we were in California this last summer, we took a trip to Mount Lowe, which was not very far from where we lived.

In order to reach it, we had to go on the electric cars until we came to the hotel, which was about three miles from the top of the mountain. From there we had to ride either on mules or on horses. We took mules and started on our way, feeling that the novelty of the ride would be somewhat of a lark.

The path was very narrow, and the turns, which made the way dangerous, were sharp. Notwithstanding these difficulties, we reached the summit in safety, and, after enjoying the wonderful scenery about us and partaking of a splendid luncheon of crackers, we started to make the descent.

When we were about halfway down, the mule which my father was riding began to run down the mountain, and the one that I was on, not wanting to be left behind, also started to run.

Before I had time to realize what was happening, I was jolted off. There happened to be a tree on the edge of the path, and catching hold of that I saved myself from falling any farther.

My father, after a time, succeeded in stopping his mule and he immediately came back to see what had become of the rest of us. After this we went on our way and reached the hotel without further mishap.

UNCLE RASTUS'S MISFORTUNE

It was late in December and the snow was falling fast. We were a few of the many Christmas shoppers who hurried to and fro, carrying numerous bundles. We were pressing onward through this great throng, when, all at once, we heard an awful crash. Upon looking around, we beheld a very pathetic scene. An old colored uncle stood looking sadly at a heap of red glass, which had formerly been twelve red globes for danger-lanterns. The selfish, cowardly woman who had caused all of the trouble and commotion paused a moment, grinning fiendishly, then hurried away through the crowd. After a few sympathetic remarks and some coins and bundles had been given to Rastus, the people went their separate ways and we, too, resumed our walk homeward.

THE STORY OF THE INTRUDERS

All was quiet on the farm. Every one seemed settled for the night. Suddenly I was awakened by my cousin, with whom I was sleeping, and a light was pointed out to me in the adjoining room. At the same time she said, "It's some one with a match; call Aunt Jane!" No sooner said than done. Our loud cries for "Help!" soon brought the much-desired assistance. We all three at once began a search. The downstairs rooms were thoroughly gone through, but alas! all in vain—the intruder could not be found. We were almost ready to give up the search when a harmless little firefly was seen flying about the room. It dawned upon us at once that this little intruder had been the innocent cause of all our alarm. In spite of our discovery we could not quite recover from our fear, until the welcome day began to dawn.

A PATHETIC INCIDENT

It was on Decoration Day, while our school was on its way to the Soldiers' and Sailors' Monument with our memorial

offerings, that our attention was attracted by a very pathetic picture.

Opposite the new Federal Building stood an elderly lady, bent with age, and with an expression of extreme sadness in her face. As we passed, her face lighted up and she waved her black-bordered handkerchief. The boys immediately removed their caps and stopped talking, and all with one accord answered her salute by waving the flowers and smiling patriotically at her enthusiasm. This pleased her very much, and we fancied that we saw tears come into her eyes as we continued to do her this homage. Our class were in a more reverent mood than they would have been had they not seen this sweet, sad-faced, patriotic woman of the war.

A SURPRISE

While the farm hands were sitting in the shade of a large oak tree waiting to be called to dinner, one of them related the following incident: While I was feeding a flock of sheep the other day, one of the large bucks came bounding up behind and knocked me over the feed-trough. The buck was very much surprised at seeing me go through the air in that fashion and evidently relished the prank, for he thought that he would try it again. Accordingly, he proceeded to put his thoughts into action, but meanwhile I had regained my feet and upon looking around to see if any one had been enjoying my surprise glanced at the buck and to my horror and surprise saw that he was gathering himself for another bunt. This made me fly for the shelter of the fence, where I escaped his wrath.

AN EXCITING INCIDENT

My friend and I were sitting quietly on the porch when there came to our ears a sound as of crashing timber and the creaking and groaning of wheels. Instantly leaving our seats, we rushed excitedly down the sidewalk to see what had

happened. Just as we reached the front gate, we saw a heavily loaded moving van, which had been struck by a street car, fall with a resounding crash to its side. Immediately following this, we heard ear-piercing shrieks and cries from two men who had been pinned under the wagon. The frightened motorman, who was on the car which struck the wagon, was running frantically from one side of the van to the other, trying to lift them from their perilous positions. By this time the street was crowded with people. Several men from the crowd came to the motorman's assistance and all together succeeded in rescuing the two from under the vehicle. The bell on the quickly approaching ambulance was heard, and the two men who were seriously injured were gently lifted in and taken away. After the moving van had been taken to the other side of the street, the cars again started on their way, and the street was cleared except for a few people who stood awhile discussing the accident and surveying the wreckage.

A TIMELY RESCUE

One day this last summer two small children were playing on the seashore. By them, stretched lazily on the warm sand, lay their faithful dog, Duke. It would have been apparent to any interested observer that he was enjoying a pleasant dream and that he was not aware of anything going on about him.

Suddenly the little girl stopped to repair the side of a sand cave which the last large wave had destroyed. She instantly lost her footing, and another huge wave coming up at that moment caused her to be swept under the water.

Her small brother stood helplessly by, but the dog now fully alive to the danger his little mistress was in, made known to him by the screams of the little brother, sprang up. In an instant he was in the water and he soon had his teeth firmly fastened in her garments. He was bravely struggling with his burden when a gentleman passing at that time saw

them. He took in the situation at a glance and quickly relieved the dog.

The little girl's parents were notified and the story told to them. It is perhaps needless to say that the dog was rewarded quite as much as the man.

THE FIRST DAY IN A COUNTRY SCHOOL

The first day in a country school was always very oppressive, for the spirit of newness was everywhere, — new faces, new books, new seats, and, the greatest of all, the new teacher.

The children were there in plenty of time; for they sat clustered about the schoolhouse steps in order to catch the first glimpse of the teacher. The boys were dressed in loose trousers and waists which had been ironed to such a stiffness that they resembled metal. Their large palm-leaf hats served for umbrellas, both in sunshine and in rain. The girls were clothed in white dresses, which had the same metallic stiffness. In their hands they carried bouquets of wild flowers which they intended to arrange in bottles and tumblers and then set on the teacher's desk. News of the teacher's approach soon spread over the excited groups of children. Suddenly a tall, slender woman, to whose hands a half dozen girls were clinging, was seen coming along the path.

Then all assembled in the one-room schoolhouse and began to sing the morning song. Not much more was done that day.

At noon every one took his dinner over to the woods, where he ate and played until the afternoon bell rang. All were then allowed either to stay or to go home.

That day was a day of tasks to some and exultant joyousness to others. The pupils were all moving in a mysterious world of imagination.

One hot Thursday afternoon, two summers ago, as I was walking along the creek, I struck my foot against something that was hard and cold like steel. I unconsciously gave it a

kick and was startled by a loud report, and I jumped, I should say, two feet high. When I had recovered from my surprise I brushed aside the bushes and found it was a .22 revolver, of the H. & R. make. There was a pile of cartridges near it. After I had unloaded it, I called a boy friend and we started to the woods near Thirtieth Street. There we reloaded the revolver and proceeded to have some fun with it. We shot at a target and I must say we came as near hitting it as if we had shot in the opposite direction. About the middle of the afternoon, as I was trying to load it, I shot a piece out of my thumb. Then I thought it was time to go home. When we reached the house my father promptly took my artillery away from me, and now it is up in his room.

Several summers ago my two cousins and I were walking along a country road. We were walking slowly along toward where a railroad crossed our road. A short distance ahead of us on the track was a carriage, the sole occupants being two small children. The horse was making its way composedly along the track, nibbling the grass, and the children sitting contentedly, unconscious of their peril. In a few moments the whistle of an express train smote our ears. A man hastened up and succeeded, step by step, in getting it off the track. As the train rushed by, it almost struck the feet of the rearing animal, but the children were restored to safety.

One Sunday afternoon I, with several other persons, started to cross a railroad bridge over White River. After thoroughly convincing ourselves that no train would be along while we were on the bridge, my father took my little sister and started across.

After taking her safely across, he came back, and we started across with the rest of the party following us. We could not look down, lest the moving water would make us dizzy, and yet we found it difficult to step the ties without looking down. When we were nearly across, my father saw a thin curl of

smoke behind some hills in front of us, and presently we heard the shrill whistle of the engine. We hurried to the end of the bridge, where we waited for the engine to pass, and then we resumed our journey.

STORY-TELLING

So far, the work in oral composition has been that of narrating short incidents connected with the pupil's own experience or observation. Now the pupil will find it profitable to continue his work along a more difficult line—that of studying and practicing the art of story-telling. There is no other accomplishment more desirable than the art of reproducing in an effective manner the beautiful stories which one has read in prose and in poetry. In no other way can one give greater pleasure to his friends and companions, for every one likes to hear a good story.

In telling a story, the speaker may well observe the directions and suggestions given in the first part of this chapter for the relating of incidents. First of all, he must have thoroughly in mind the story which he is to relate to the class. In the beginning he must make clear to his listeners the situation or attending circumstances. He should not leave his classmates to ask the questions: "When did this happen? Where did it happen? To whom did it happen? Under what special circumstances did it happen?" Having given his introduction, he must then relate the incidents leading up to the climax in such a way as to leave no doubt in the minds of his listeners as to the relation between the incidents. If the incidents of the story happened in chronological order, the speaker will make his story coherent by following that order.

Such expressions as "the following day," "during the course of the evening," "immediately," "at length," "finally," "as years rolled on," will help to keep the order of incidents clear to the listeners. If the story is more complicated, — if there are two or three series of incidents leading up to the climax and the pupil is thus compelled to drop one series for a time and take up another, and in this manner change from series to series throughout the story, — the task will be more difficult. This kind of narrative, more than the other, depends upon connective expressions. The change from one series to another can be made clear to the listeners through such expressions as "in the meantime," "while this was going on," "before this time," "at the same time."

One of the greatest difficulties standing in the way of the pupil who is learning how to reproduce a story, is that of condensing it in such a way as to keep the proper proportion. This difficulty he can overcome only through a great deal of practice. In condensing, he should note carefully what events are necessary to keep the story going. These events he must give due prominence, omitting or subordinating the minor incidents. The descriptions, too, which are chosen from the longer story, he must make subordinate to the narrative. He should remember that his listener is primarily interested in the progress of those events in the story which lead on to the climax. The listener does not like to have the movement of the story impeded by descriptions which do not illumine the incidents, either by furnishing an effective background for them or by accounting in some way for their occurrence.

Another difficulty which the pupil will find hard to overcome is that of recasting the story without adhering too closely to the author's language. He can avoid this

only by being so imbued with the spirit of the story, so filled with the thought of it, that he will forget the language of the author and will tell the story as if it were his own.

In telling stories, as in relating incidents, the pupil must be watchful of his vocabulary, of his grammar, of his pronunciation, enunciation, and intonation. His manner before the class should be as easy, as informal, and as confidential as it would be if he were telling the story to a group of friends sitting around a campfire in the woods.

In the effort to acquire skill in reproducing stories the pupil will be aided, as in the incident work, by the criticisms and comments made by his classmates. These criticisms, if well made, will help him not only to tell his stories well, but to see the good points in the stories themselves. The nature of the discussion which might profitably follow the telling of a story is suggested in the following plan:

I. Story as a whole.

A. Story characterized.

1. Beautiful.

a. In thought developed.

b. Beautiful characters.

c. Beautiful imagery.

2. Humorous.

a. Situations.

b. Pictures.

c. Characters.

d. Style.

3. Pathetic.

4. Weird.

5. Lively or spirited.

6. Exciting, interesting.

B. Sources of interest in the story.

1. Element of suspense.
2. Progress of events.
3. Rapid movement.
4. Exciting climax.
5. Vivid pictures.
6. Unusual situations.
7. Marvelous coincidents.
8. Striking characters.

C. Value of the story.

1. Gives pleasure.
2. Teaches a lesson.
3. Persuades, indirectly, to action.

D. Comparison with other stories or with life.

1. Similar situations.
2. Similar characters.
3. Similar thought developed or lesson taught.

II. Questions arising out of the story.

A. Symbolic meaning.

1. Is there a universal truth behind the story?
2. Are the characters treated as individuals or as types?

B. Consistency.

1. Are the events consistent?
2. Are the characters consistent?
 - a. With themselves?
 - b. With the events?

C. Motives.

1. Author's motive.
 - a. Reason for writing the story.
 - b. Attitude toward his characters.
2. Motives in the minds of the characters.
 - a. What motives move the characters to action.
 - b. Ethical quality of motives.

III. Parts of the story.

A. Setting.**1. Includes what.***a. Time.**b. Place.**c. Attending circumstances.***2. Purpose.***a. Serves as background for story.**b. Makes the story seem probable.**c. Gives information.**d. Aids the working of the plot.***B. Plot.****1. Defined**—chain of incidents leading to the climax.**2. Simple or complicated.****3. How worked out.****4. Climax**—"end of the beginning and beginning of the end."**5. Dénouement**—final outcome.**C. Characters in the story.****1. Dress and appearance.****2. Personal traits.****3. Place in the story.****IV. Story-teller.****A. Manner.****1. Easy, informal, confidential.****2. Stiff, formal, disinterested.****B. Method of narration.****1. Vivid.****2. Coherent.****3. Spirited.**

Let us note how the foregoing plan and suggestions have worked out in actual practice. Read the stories and observe the comments made by the different members of the class. Are all the criticisms justly made? Can you add any criticisms to those made in the class?

THE LEGEND BEAUTIFUL

It was noonday by the dial and the monk was kneeling all alone on the stone floor of his cell. As he prayed for the forgiveness of his sins and for greater self-denial, suddenly an unwonted splendor brightened all within him, and without him, in his narrow cell of stone. Looking up, he saw the Blessed Vision of our Lord with a bright light like a garment wrapped about him. Not as crucified and slain, not with bleeding hands and feet, did the monk see his Master, but as He walked in Galilee when He healed the halt, the lame, and the blind.

In an imploring attitude of prayer, knelt the monk, his hands crossed upon his breast and his heart full of worship and adoration. "Lord," he asked, "who am I, that thou shouldst come from the center of glory to be my guest?" In the midst of his ecstasy, he suddenly heard the clanging convent bell calling him to feed the beggars who were gathered at the convent gate to receive their daily alms from the brotherhood.

In deep distress and hesitation, he questioned: "Shall I go, or shall I stay? Shall I leave the hungry poor to wait till the Vision passes away? Shall I slight this radiant celestial guest for the ragged beggars at the convent gate?" A voice within his breast answered clear and strong, "Do thy duty; that is best; leave unto the Lord the rest."

Straightway he went to the convent gate, where the poor were waiting; and with his heart full of prayer for the homeless poor, he fed the loathsome beggars with loving hands. And the convent gate seemed like the gate of Paradise, and the bread and wine was precious as the sacrament.

The voice within the heart of the monk kept saying, "Whatsoever thing thou doest unto the least of mine, and lowest, that thou doest unto me." But his conscience questioned, "Had the vision come to me in beggar's clothing, should I have knelt in adoration, or should I have spurned him from my side?" Thus his spirit troubled him, until at length he

started back toward his cell, and there beheld the convent radiant with a supernatural light which extended over floor and wall and ceiling. At the threshold of his cell he paused in wonder, for there the Vision was still standing where he had left it when he went to feed the poor. He could not comprehend the meaning of it all until the Vision softly said, "Hadst thou staid, I must have fled."

Criticisms

1. The story is very beautiful. The thought that we can best serve Christ by serving our fellow-men has always appealed to me as a beautiful one. The imagery, too, is beautiful. The picture of Christ wrapped in a bright garment of light, standing before the kneeling monk in his narrow stone cell, is as vivid to me as a painting.

2. There is enough suspense in the story to sustain our interest to the end. I wondered at first whether the monk would yield to the temptation to stay with the vision; then I wondered what would be the result of his going—whether the vision would go or stay.

3. The unusual situation made the story interesting to me. Although it is fitting, it seems strange that the monk should be so strongly tempted to do a selfish thing right while he was praying for self-denial.

4. The story reminds me of Dr. Van Dyke's story *The Other Wise Man*. You remember that when Artaban starts out in search of the Christ he has three precious stones which he longs to bestow upon the "King of the Jews." The first one he sacrifices to help a fellow-traveler; the second, to save the life of a child; the third, to rescue a girl from slavery. His dearest hope is disappointed; for he has no jewel to give to the King. But when he is dying, the gates of Heaven open and he hears a voice saying, "Inasmuch as ye have done it to the least of these my children, ye have done it unto me."

5. The monk's question as to how he might have felt if Christ had appeared in the form of a beggar seems to me to show that he was not quite sure of his own strength, or of his love for a needy brother.

6. I think the question shows how conscientious he was. The best people are not always those who are satisfied with themselves. Longfellow means for us to understand, I am sure, that the monk's heart was full of love for his needy brothers; why did the convent gate seem to the poor on that day like the gate of Paradise, and the bread and wine like a sacrament? It was because the monk, like Sir Launfal when he fed the leper, was giving himself with his alms.

7. I think you told the story well. I liked your manner of telling it, especially; you seemed to enter into the spirit of what you were telling.

8. Your story was coherently told. The situation was clearly given in the first few sentences, and you related the incidents exactly in the order in which they occurred. The particular expressions which you used to denote time order, also helped to make your story coherent. I noticed that you began one sentence with the clause, "As he prayed"; another with the phrase "Looking up"; "Thus."

9. It is difficult, I know, to tell in prose a story written in poetry. Too much of your story was told in Longfellow's own words. In some parts you even kept the rhyme. For instance, you said, "Beheld the convent *bright* with a supernatural *light*." Again you frequently used whole sentences from the story, changing only the order of one or two words in order to avoid the rhyme. The sentence beginning "Not as crucified and slain" is almost exactly like the one in the poem.

10. You added to the interest in the story by keeping a part of it in direct discourse. By speaking for himself in the story, the monk makes a stronger appeal to us.

11. All the description which you introduced adds to the interest in the story. The "narrow stone cell," "the glorified

figure of Christ," the "supernatural light which extended over floor and ceiling," not only give us pictures but help us better to understand the monk's temptation and his reward in Christ's approval.

THE PIED PIPER OF HAMELIN

Hamelin in Brunswick, in which the scenes of this story are laid, is situated on the Weser River. About five hundred years ago the people suffered greatly from a plague of rats. They killed the cats, fought the dogs, nibbled the babies, and even made nests inside the men's Sunday hats.

At last the poor people could stand it no longer. They flocked to the town hall and told the Mayor and corporation that if something was not done immediately, they would send them all away. At this the Mayor was greatly alarmed. He and the council sat for an hour racking their brains. Suddenly there was a knock at the door. The Mayor called, "Come in," and there entered a strange figure.

It was a tall man in a red and yellow coat. He had small blue eyes, light, long hair, and a smooth but swarthy skin. Advancing to the table, he said, "Your honors, I have the power to draw after me all creatures creeping or flying or swimming, but only use this charm on things that do people harm, and I am called the Pied Piper." Here they noticed that around his neck was a pipe. "If I can rid your town of rats, will you give me a thousand guilders?" They promised him his reward, and he stepped into the street. Ere he had blown three notes of his wonderful music the people heard a mighty rumbling, and out of the houses came the rats,—big rats, little rats, rats brown, gray, and black. Whole families came tumbling out.

He led them through the streets until he came to the Weser River, where all were drowned. Then there was great rejoicing in Hamelin. The Mayor was telling them to poke out the nests, build up the holes, and leave no trace of the rats,

when suddenly the Piper appeared, and asked for his thousand guilders.

The Mayor looked blue, for council dinners had made havoc with the money. So he refused to give him a thousand guilders and offered him fifty. But the Piper was not to be trifled with, and said that unless they paid him at once, he would pipe in a different way. At this the Mayor grew angry and said: "Am I to be insulted by a lazy piper? You may blow your pipe till you burst." Again the Piper stepped into the street and began to play. This time there was great shouting and laughter as all the little boys and girls followed the Piper.

The people stood as if turned to stone and saw their children led away. Once outside of the town, he turned his steps toward a hill that was very high. "Now," thought the people, "he cannot cross." But when he reached the foot, a door opened and they all went in. Then it closed up again and the people never saw their children any more.

Criticisms

1. Your story, I think, is well selected. The quick succession of incidents, the little touches of humor, the brief but suggestive descriptions—all make the story lively and interesting.

2. I like the mystery in the story. A fairy story always did appeal to me.

3. I am glad the story turned out just as it did. The ungrateful people deserved to be punished. The story made me think of the punishment that God sent to Pharaoh because he failed to keep his promise with the children of Israel.

4. The story, I think, illustrates how willing most people are to make promises of any kind in time of danger, and how ready they are to forget these promises as soon as the danger is over. It also illustrates how ungrateful people are for the greatest benefits bestowed upon them.

5. You succeeded much better than Caroline did in getting away from the language of the poem. I noticed in one place, however, that you used the poetic word "ere" instead of "before," which belongs to prose.

6. The spirited but confidential manner in which you told the story seemed to me especially adapted to the lively fairy story.

7. You made good use of connective expressions to secure coherence, and excellent use of compound predicates to secure rapid movement. "About five hundred years ago," "at last," "suddenly," "advancing toward the table," "then," "again," are expressions which help to keep the progress of the story clearly in our minds. In these two sentences, particularly, you made good use of compound predicates to condense your story: "They *killed* the cats, *fought* the dogs, *nibbled* the babies, and even *built* their nests in the men's Sunday hats;" and "The Mayor told the people to *poke* out the nests, *build* up the holes, and *leave* no trace of the rats.

8. The havoc which the rats made in the little town must have been very serious to the people, but Browning tells about it in such a way that it is funny to us. It makes me laugh to think of rats bold enough and inconsiderate enough to nibble the babies when their careless mothers were out of the room, and to build their nests in Sunday hats which no doubt careful wives had put away for their vain husbands. The picture, too, of rats of all sizes and colors tumbling out of their nests and following in orderly procession after the queer old piper was very funny to me. All this humor you kept in the story much better than a boy whom I heard tell it the other day. That boy told us nothing but the facts of the story. He gave us no description of the Piper or of the rats, no idea of the kind of havoc which the rats made, and not much idea of the character of the ungrateful people.

9. The ending of the story is rather abrupt, but I like it because it leaves us with a feeling of mystery which it is a pleasure to us to try to explain for ourselves.

10. One of your sentences lacked unity. You said, "I use this charm only on things that do no harm, and I am called the Pied Piper." I can see no relation between these two ideas. The sentence "They noticed that around his neck was a pipe" is incoherent. Was the pipe really *around* his neck?

11. I do not like the expression "build up the holes." Wouldn't it be better to say "close up" or "stop up the holes"?

12. I liked the use of the words "racked," "tumbling," "nibbled," "shouting," and "poked." They all have some go in them.

EXERCISE

Read the following reproductions and original stories told by pupils, and criticise them and discuss them in accordance with suggestions which you may get from the outline on page 372.

SUMMARY OF "THE SPECTER BRIDEGROOM"

At the castle of the Baron Von Landshort, the marriage feast is arranged, and the guests are assembled to witness the formal betrothal of the Baron's daughter to the young Count Von Altenburg. The couple have never met, their marriage having been arranged when they were small children.

The hour grows late and the groom doesn't appear. All are on the verge of distraction, when there are heard the hoof beats of a rapidly approaching horse. The Baron rushes out, meets a young cavalier, hurries him into the banquet hall, and there the feast progresses through merriment and story-telling. At the end of an interesting story told by the host, the supposed bridegroom rises from his seat and makes this startling announcement: "My engagement is with no bride; I must away to Wurtzburg cathedral; I am a dead man; the worms, the worms are waiting for me; I have been slain by robbers; at the hour of midnight I am to be buried; I must keep my promise." Then to the amazement of all he walks out.

The next morning the news reaches the castle that the young Count, while on his way to the feast the previous evening, has been slain by a band of robbers. Of course every one that has been present at the feast thinks that he has, the evening before, entertained the disembodied spirit of the young Count.

A few evenings after, the daughter of the Baron insists on sleeping in a different apartment, one of her aunts sleeping with her. After the hour of bedtime there is heard coming from the garden below the window strange and beautiful strains of music. On reaching the window, they both see standing in the open, the moonlight shining upon his upturned face, the supposed specter of the wedding feast. The aunt screams with fright and instantly the specter disappears. A few nights after this the Baron's daughter insists on sleeping alone in the apartment. The next morning the people in the castle, fearing the goblin has come again, come rushing into the deserted rooms; but, as Irving says, "the bird is flown."

The following morning, just as the Baron is about to mount his steed to go in search of his daughter, there is seen approaching over the crest of a hill a young lady mounted on a palfrey, attended by a young cavalier. As she nears the castle, the Baron recognizes his daughter.

After throwing herself at her father's feet, she makes this explanation of the strange episode:

When the Count was killed, this young man was sent to the castle to inform the Baron what had happened; but when he was met so unceremoniously and given no time to explain, he had to remain quiet. During the course of the evening he made several attempts to explain, but was cut off by the Baron. When the Baron told his story, which was about a supposed goblin that had carried off a bride to be and married her, the temptation to impersonate the young Count became irresistible, so he thought he would try to do the best he could. Night after night, unknown to any one in the castle save the girl whom he came to woo, he paid his visits. Knowing her father would

not consent to their marriage, they had planned an elopement and had returned to ask forgiveness. The Baron pardoned the young couple on the spot and matters were arranged happily.

BILLY AND THE CIRCUS

A tiny barefoot boy crept down the long stairway, through the dimly lighted hall, and out into the gray mist of the dawn.

The world was waking earlier than usual this morning, for the aunts and uncles were expected from the country, and the chores absolutely necessary must be finished and out of the way. Indeed, such a world wonder as "Sells Brothers' Big Show" was not to be missed. For weeks past people had stood, open-mouthed, before the posters, gazing at Madame Pemberton sailing through the air in a big red auto as she makes the "world-renowned leap for life." Then what could be more wonderful than little Susie Clayton lightly riding on tiptoe the famous Arabian steeds, balancing in her up-raised hand a man two or three times her own weight? There were numberless crowds of these light, airy, fairy maids, all flying round some place—somehow. There was the renowned Jones family, whose father could carry a horse in one hand and a daughter in the other. There were yards and yards of men and women, all swinging from one trapeze and, to top it all off, a few lions and tigers were flying through the air, hissing and growling, while elephants carried the stately Arab, and monkeys and poodle dogs were tacked on at any convenient place in the picture.

So our little companion, whom we shall know as Billy, set out for the circus with the thought of these flaring posters in his mind. He heard a cheery whistle from some woodshed, accompanied by the chopping of kindling. The birds began to chirp and peep cautiously from their bowers, while the long-drawn-out crow of a rooster floated out on the misty air. The dew bathed his feet as he took a short cut through the meadow,

and the dust of the road, damp at this early hour with the dew, felt soft to his feet, as he tripped merrily along, thinking only once or twice of the family and the punishment which awaited him on his return.

Finally, however, he was in sight of the grounds, and the great white tent stood out distinctly against the blue sky. The sun was up and the circus colony was awake and stirring, as they probably had been all night. The horses were being put in shape for the coming parade. The other animals could be heard within the tent and, as Billy gazed in wide-eyed astonishment at the door which seemed to be the entrance to all these wonders, he caught occasional glimpses of the swinging trunk of an elephant and tiny black and white ponies.

Turning from this, however, he beheld the dining tent where a profusion of strong coffee was being slopped about and people roughly joked back and forth over the wooden tables. Although this sight was anything but inviting, it brought to Billy the remembrance that his breakfast had been badly neglected, and a little voice kept telling him, in spite of himself, that he was hungry and would like to have a hot roll or pancake.

He was brought from this remembrance of his forgotten meal, however, by the salutation of one of those wonderful creatures, in a red coat, yelling — "Hey, kid, wanter job ter git inter the show?"

Billy's heart jumped. Did he! Well, he guessed he knew how all those brothers and sisters wanted to go and how he could tell of the wondrous sights when he got home. It took only a second for these things to go through his bright mind, and he answered, "You bet."

All day long he toiled first at this and then at that. He carried water to the elephants till his little back ached, but he never whimpered. He was then gruffly told to peel potatoes. Peel potatoes! Well, he did so, although his chubby fingers bled from the cuts of the clumsy knife. He carried great rolls of canvas, two or three times his own size, into the tent; ran

errand after errand, always being slandered for his slowness. He even worked until they told him to stop for fear he would hurt himself.

Now, although his feet were heavy and his small body, as we say, "worn to the ragged edge," his heart was light, and he immediately ran for the great show tent. He was not selfish, but posted himself in a very modest position on the board seats. His whole nature was all a-quiver with excitement, waiting for the coming performance.

Streams and streams of people flooded into the tent. Yes, there was Pank Broady, whose father had gotten three complimentary tickets for letting them put some posters on his chicken house, and there was Joe Stinnet, whose parents were away, and whose uncle had given him a complimentary for the afternoon. All these things moved before Billy's eyes from his elevated position, and he thought of the wondrous tale he could tell upon his return home.

But, wait, what was that little figure flitting along with Buster Ross? Could it be Grace?

Yes, there was no doubt about it, and with Buster. The circus and everything else flew from Billy's mind. Grace was with Buster,—that was enough. At the identical moment, however, he felt a strong grip on his collar, some mysterious force jerked him down in front of all the people, and the man in putting him out was not at all particular how hard he kicked. There he stood on the outside of the tent, a forlorn, tired, crushed little object; bewildered, and with his pride stabbed; for although things swam before his eyes during that awful incident, he had noticed one thing,—Grace had laughed. He hardly realized what had been done, but he knew one thing,—he was put out of the tent as one who had stolen his way in.

His first thought was of the man who had hired him, but he was nowhere to be found, and finally, in his desperation, he rushed up to the ticket agent and told his story. The only answer from this character, however, was a sarcastic smile and a

renewal of his barking: "This way to get your tickets! One at a time! There, gentlemen, don't crowd! Hurry! Hurry!" While his companion, in a nasal voice, started a yell for the side show: "See the snake charmer! Bedelia, the snake charmer! a dime! ten cents! a tenth part of a dollar!" "This way, this way, just beginning, just commencing! don't miss it," and next to him a band of minstrel singers clogged around in their most graceful manner and shrieked Kentucky lullabies.

There was but one thing to do, and even in his forlorn state, he realized that — to go home. So with dirty face, tired muscles, and aching heart, he ran home in the wild hope that the family had decided to go, and he might see the circus in spite of all odds. The sweet breath of the new-mown hay, the tinkling of the stream, the shade on the well-worn path, had no allurements for him. His one wild desire was to get home, and get there quick.

Finally he had gained the gate, but his heart sank clear to the bottom of his toes; for no one was in the yard; and then it came up into his throat with a great gulp which choked him as he found the house empty and every one gone. He rushed from room to room, frantically crying for some of the family, but only the uncanny echo of his own words answered him. Then his eye caught sight of a tiny bit of soiled paper tacked on the kitchen door, and devouring it with his dark eyes he read, in a scratchy hand:

"Gone to circus. Had ice cream for dinner. Granny Pemroy brought us a gallon. You're goin' to get er lickin' when we get home. Pa said so. Tom." "P. S. We have reserved seats."

With this bit of crumpled paper in his hand, he knew not which way to turn, till finally, half involuntarily, he found a shaded nook among the bushes, a favorite haunt of the boys, and there dropped down, one disconsolate little heap, sobbing from the very tips of his chubby brown feet. He buried his dirty face in the tired little arms until the sleeve was all wet and warm from the flood of tears. Yes, he believed he would

starve himself to death. Maybe when they found his body, they would be sorry they had not waited for him; and now he could see Grace weeping over his coffin. To his tired mind imagination came easily, and the idea grew and grew, until it became a monster, which in turn swallowed him whole. The minister would preach the funeral, and say nice things and scowl at the people, and all the family would wear mourning just as they did when Auntie Nichols died. Grace would be there and cry and cry until her eyes were all red and swollen. Maybe, however, it would be better to have a lion escape from the circus,—but by this time the sand man had claimed his own, and in Billy's nightmare there was a confused notion of starving boys, of lions, of beautiful ladies in mourning riding on tiptoe the great horses, and he was just lying in his coffin scornfully surveying it all, when he was awakened by the cheering of the boys, as Tom imitated some hair-raising act of the circus. Then, although Billy was hurried away to bed as soon as he made his appearance, it is not strange to say that he did not receive the promised thrashing. Mother decided he had had enough punishment for one day.

LACHESIS

A gentle breeze wafted a hint of summer across the San Francisco harbor, the sun scintillated on the undulating wavelets; the spirit of spring permeated the day, faultless but for one dark cloud, "no bigger than a man's hand," low on the horizon; and on that day the steamer *Selphic* sailed for the South Sea Islands.

There was a great fluttering of handkerchiefs until the Golden Gate faded from sight, and then the passengers settled down to observe the ship and their fellow-voyagers. A party of youngsters were diplomatically making the captain's acquaintance with an eye to delightful romps on shipboard, while their indulgent parents regarded their overtures with amusement. A very little woman with fourteen parcels of

assorted sizes was examining her luggage and checking it off on her fingers, to the delight of three or four girls, who were giggling over their farewell gifts and comparing bouquets and bonbons with the greatest of interest. An asthmatic old lady with a fat poodle and a dispirited-looking cockatoo was absorbed in confiding her motives for taking the voyage to a severe-looking woman with "symptoms"; and a blasé globe-trotter, exploiting what he termed "the most convenient traveling bag in two continents, sir," completed the group in that corner of the ship.

Somewhat apart from these were an elderly man and a girl of nineteen, evidently father and daughter. Both had fine, slender, high-arched noses, clear eyes, and well-cut chins, and both had a charming air of self-possession. They seemed to be boon companions despite their difference in years, and their devotion to each other was a beautiful feature of the voyage, to the other passengers; for the father seemed to regard his daughter as a treasure to be carefully guarded, and she looked upon him as a marvel of learning and nobility.

The voyage was a delightful one—bright skies above, bright seas below, with an occasional glimpse of a reef-beset, palm-crowned tropic island; but the small, dark cloud still hung on the horizon. The passengers sped the time in various ways—the more indolent reclined in steamer chairs and luxuriated in the charm of the unvarying sunshine; the investigating spirits amused themselves by examining with microscopes the tiny sea things they caught in a net; the children seemed all over the place at once, investigating the mysteries of the steamer. The nervous little woman continued to count her parcels daily, almost reducing herself to distraction by her unceasing negligence; and the asthmatic old lady declared that she was worn to a thread by continually rescuing her pets from the clutches of the admiring children. The elderly gentleman and his daughter seemed absorbed in each other, although they were exquisitely courteous to their fellow-

voyagers, and they laughed and conversed through the long, sunny days like congenial comrades, as indeed they were.

The day when the Samoan Islands were sighted was as bright as all the others, but its close was remarkable. The sun hung long just above the horizon like a great red, menacing eye; then gradually it seemed to sink in the water, and the afterglow merged into the shadows of twilight. The small, dark cloud which had been following the ship slowly began to grow large, until it overcast the twilight sky; and that night the storm broke.

Great waves gathered and tossed the ship about like a leaf, the wind roared, and unholy noises from the deep rose above the tumult. The vessel rolled and swayed as it was borne by the angry sea nearer to the fatal coral reef of the islands. The passengers huddled together in overmastering fear. All night the storm raged, with the ship at its mercy, and when the first glimmer of dawn appeared, it seemed to summon all its furious strength, and dashed the ship on to the reef with a hideous, crunching sound.

Of all the lifeboats which had been hastily launched, but one reached safety, its occupants half dead with horror and exhaustion. The friendly natives of the island which the boat had managed to reach, flocked to the shore and aided the rescued so willingly that they were soon able to rejoice over their miraculous escape. But not every one rejoiced. A certain elderly man made a rapid survey of the group on the shore, and, finding no girl of nineteen among them, sank on the sand, overwhelmed by his discovery. His daughter, his treasure, was not among the rescued! Bitter thoughts flooded his brain; he cursed the cruel fate that had brought him, so old, to safety, and his daughter, so young and lovely, for whom he would gladly have given his life, to death. Gradually, however, hope—that elusive phantom—superseded the despair in his bosom, and on the very next day he set out, in a boat manned by natives, to search for his daughter, in the hope that she might

have been cast ashore alive on one of the numerous neighboring islands.

After a few days' sailing and searching, they touched on a small, rocky island, not many miles from the scene of the wreck. It was a forbidding place, reef-beset and devoid of vegetation; and after a hasty search, the father ordered the boat to sail to more likely spots. It was twilight; and as the moon rose, something stirred in a sheltered niche between two rocks, and stood erect. It was a girl, very white and thin, with a fine, slender, high-arched nose, clear eyes, and a well-cut chin, and across the moonlit waters, out at sea, the dark outline of a boat was visible, rapidly growing smaller in the distance.

DESCRIPTION

When the pupils were relating incidents and stories before their class, they realized, perhaps, how important it was to the interest in the stories to make their listeners see clearly the persons, places, and things which the speakers were telling about. Doubtless they felt that the description in the stories was the hardest part of their work. We offer here a few suggestions for descriptions in oral composition :

1. Let the picture which you wish to convey be perfectly clear in your own mind before you attempt to give it to another.

2. In the beginning let your descriptions be given from a single point of view. Do not try to tell more than you can see at a glance.

3. Let your point of view be well chosen. It is easier to describe a room from an open doorway than it is to describe it from a position in the middle of the room ; to describe a landscape from the top of a tower or a hill than to describe it from a position on a level with the scene ;

to describe a building from a reasonable distance than to describe it from a position close to the building.

4. Note carefully the details which you will need to make use of in putting the picture together. The striking features of an object will, if skillfully presented, often serve to convey a complete picture of the object. In describing a room, for instance, you would naturally begin with the larger details which gave you your first general impression—with the size, shape, and decoration. Having given this general impression, you would then make use of other characteristic details which would complete the picture and make it effective.

5. Be careful in the grouping of details. If your picture is composed of a number of objects, be careful to keep the relative positions of these objects clear. In a picture of this kind, the most striking object in the group may serve as a starting point, or as a center around which the other objects may be grouped. The furniture in a room, for instance, may be effectively grouped in relation to a fireplace, a center table, or an old-fashioned bed. In a landscape picture, the hills, the woods, and the meadows may be presented in their relation to a river.

6. Choose words expressing form, feeling, action, color, and sound.

EXERCISE

Note the following descriptions which were given in a recitation in oral composition. Did the pupils who gave the compositions have clear pictures in mind? Can you get the pupil's point of view in each one? Is the point of view changed in any of the descriptions? In which one? Are the details well chosen and well grouped? Do the words used convey definite, vivid impressions?

A WALK

On a warm, sunny afternoon, when the leaves are beginning to turn and the grasses to grow feathery, I like to take the walk on the towpath from Fairview to Riverside. Along the canal you look up, on your left, to those high cliffs, in some places cut into ridges and valleys by the rain. In other places they are covered with low bushes, bright and yellow in color, and still farther on, with shrubs untouched by our recent frosts. After a part of the path is left behind, the river comes into view on the right. Between the towpath and the river is a marshy stretch, lower than the surface of the canal. This strip is covered with large old trees and thick underbrush, beginning to change color. Wild blackberry bushes, with their swaying branches of dark red leaves and prickly thorns, stretched out to clutch the passer-by, mark the side of the road toward the river. Beyond the river, in long stretches now and then, are the cornfields dotted over with their shocks of ripened corn. And thus the canal winds on, sometimes near the river and sometimes veering far away, but always offering something beautiful to look at along its banks. The whole walk is passed in stillness, except for the noise of blackbirds and the rustling of dead leaves.

A FORGOTTEN ROAD

It was a very promising looking road. It was not muddy; neither was it dusty, for it had been forgotten for so long a time that the grass had grown over its once well-trodden surface, and the blackberry bushes arched over it from both sides, leaving only a narrow lane between the massive pine pillars and dense undergrowth. It looked very inviting: the shrubbery waved in the breeze and seemed to beckon to me pleadingly to enter its cool shade; even the grass rustled insinuatingly and seemed to call out to me, "Going?" in such a tantalizing manner that I immediately accepted the invitation

and made my way into the forest. I walked slowly; there was nothing about the road that encouraged haste; on both sides the bushes drooped lazily to the ground, the ivy hung dreamily in great streamers from the interlaced branches above; the silence was unbroken; even the marsh marigolds that grew directly in the path drooped their golden blossoms languidly to the cool green moss, or rested them wearily on delicate fern leaves. There was no sign of life, save a towhee that darted noiselessly across the road with a quick note of surprise, and disappeared in the underbrush, and a chipmunk that sat on a half-decayed stump and ate heartily of the red fruit of the raspberries. In some spots it was marshy, and the water oozed up through the dank moss, forming a little pool about my foot that receded with a weird, gurgling noise. The road continued to wind lazily in and out. Here a crumbled log lay across the path, covered with lichens, and the glossy foliage of the winter-green. I rounded another bend, and stopped and listened. Faintly, as if from very far off, I heard the murmur of water, and followed the road to a little brook. It was not very broad, but the water was clear, swift, and extremely cold. I watched a tiny brook-trout dash across the stream under a little clump of the moss and ferns that fringed the bank. Over the brook was a half-decayed bridge of moss-covered logs, made many years ago by the lumbermen. I ventured across carefully and looked about me. Here the road lost itself in a wilderness of charred stumps and cat-tails, so I recrossed the bridge and turned my steps homeward, meditating upon the time when the road had been filled with dust, and the clamor and noise of commerce — when heavy wagons, laden with vast logs, had rumbled over it unceasingly. After all, its best days were now, not then.

THE COMING OF A STORM

There were numerous signs of a coming storm. The air was sultry and still. Great banks of ominous-looking clouds were

quickly gathering overhead and throwing a vast shadow over everything. Chickens and birds were preparing for a rest, mistaking the darkness for night. Crows and rain-birds were circling through the rain-laden air, uttering their melancholy forecasts of the weather. Dogs and other pets crept into their respective homes, afraid. The few early flowers visible opened their petals to welcome the rain. As the clouds grew darker, the wind rose, shrieking through the tree tops, sweeping dust and small articles before it. Great drops began to fall. The low rumble of thunder in the distance grew gradually louder, until it sounded like the cannon on a battlefield. Sharp flashes of lightning shot through the heavens, lighting the earth with a grewsome, dusky light. Everywhere were people scurrying for shelter, out of the way of the impending danger, fearful lest they be caught and drenched.

EXERCISES

I. *Describe orally the picture suggested by one of the following titles:*

- | | |
|--------------------------------|--------------------------------|
| 1. An Old Miser | 17. A Second-hand Store |
| 2. Our Washerwoman | 18. A Greenhouse |
| 3. A Ward Politician | 19. A Bird Store |
| 4. Election Morning | 20. The City Library |
| 5. A Pullman Car | 21. Threshing Wheat |
| 6. Our Attic | 22. A Barn Raising |
| 7. A Character in Our Village | 23. The Scene at the Boat Race |
| 8. The Policeman on Our Street | 24. A Kindergarten Room |
| 9. Our Back Yard | 25. A Cornfield in November |
| 10. A Country Doctor | 26. A Harvest Scene |
| 11. Circus Crowds | 27. The Automobile Parade |
| 12. A Skating Rink | 28. The ————— Factory |
| 13. A Beautiful Park | 29. A Country Church |
| 14. The Old Mill | 30. Easter Decoration |
| 15. Our Garden | 31. My Room |
| 16. Our Summer Home | 32. A Mountaineer |

II. *Come to class prepared to explain one of the following topics:*

1. How to Run an Automobile.
2. How to Take Care of Goldfish.
3. How I Plan My Week's Work.
4. The Care of an Incubator.
5. The Ideal Student.
6. What is Expected of a Minister's Daughter.
7. Cleaning Hard-wood Floors.
8. An Experiment in Chemistry.
9. An Experiment in Physics.
10. The Touch-Method in Typewriting.
11. The Care of a Horse.
12. How to Keep a Cash Account.
13. Systematic Housekeeping.

III. *Come to class prepared to defend one side or the other of the following propositions:*

1. Lady Macbeth deserves less sympathy than Macbeth.
2. Athletics, as at present conducted in our high school, accomplishes more good than harm.
3. Greek should be offered as an elective in our high school.
4. Public libraries and museums should be open on Sundays.
5. Vivisection should be prohibited by law.
6. The honor system should be adopted by our school.
7. Brutus's motive in assassinating Julius Caesar was personal ambition.
8. The study of Latin is of more general benefit than the study of German.

SUMMARY

Inasmuch as every pupil has daily opportunity to cultivate his power in oral composition, the work should demand his most careful attention. When a history lesson is to be recited, when a story is to be reproduced, a chemistry

experiment explained, a class policy defended,—it is the duty of the pupil to express himself in the most effective oral English. In this laudable endeavor he will give due attention to his vocabulary, to his sentence structure, and to the proper selection and arrangement of material. In a word, he will try to make his oral English correct and effective.

CHAPTER IX

THEME CORRECTING

THEME correcting is generally viewed from the standpoint of the teacher, yet it is clearly worth while carefully to view it from the standpoint of the pupil, in whose interest all corrections are made. This second point of view is all the more important, because no person can hope to be a really effective writer until he has learned to be a severe critic of his own work. To the selection of his materials, to the orderly sequence of his ideas, and to the correctness and attractiveness of his style,—to all these essentials of good writing, the student must learn to give his severe, intelligent self-criticism. Moreover, the careful and unbiased criticism which he is encouraged to give to the theme of his fellow-pupils will make him more alert for the excellencies and defects of all writing which he examines, — his own, that of his mates, and that of other writers; for the genuinely critical spirit is just as sensitive to virtues as it is to faults. Practice in criticism will accordingly develop a pupil's appreciation of good literature, and will direct toward efficient theme writing.

How older and practiced writers feel the need of self-criticism is strongly expressed by Cardinal Newman in one of his letters.

"It is simply a fact," he writes, "that I have been obliged to take great pains with everything I have written, and I often write chapters over and over again, besides

innumerable corrections and interleaved additions. I am not stating this as a merit, only that some persons write their best first, and I very seldom do. Those who are good speakers may be supposed to be able to write off what they want to say. I, who am not a good speaker, have to correct laboriously what I put on paper. However, I may truly say that I never have been in practice, since I was a boy, of attempting to write well, or to form an elegant style. I think I never have written for writing's sake; but my one and single desire and aim has been to do what is so difficult, viz. to express clearly and exactly my meaning: this has been the motive principle of all my corrections and rewritings. When I have read over a passage which I had written a few days before, I have found it so obscure to myself that I have either put it altogether aside, or fiercely corrected it; for I don't get any better for practice. I am as much obliged to correct and rewrite as I was thirty years ago."

The pupil critic who takes up a particular theme for correction, will naturally notice first its mechanical features. If the paper is not uniform with that used by the other members of the class, the fact should be noted. Careless handwriting, blotches, colored or faded ink, inattention either to the right-hand or to the left-hand margins, —each of these defects the critic will point out.

Having made his comments on these purely mechanical points, the critic will carefully read through the entire theme in order to catch the effect as a whole. Such an effect the reader may be able to characterize by some such adjectives as, "original," "interesting," "forceful," "clever," "graphic," "pointless," "unconvincing," "commonplace," or "wordy." Or perhaps the corrector can think of no single word which sums up his impressions,

and he sets down some such phrase as, "Hackneyed phrasing"; "Original in thought and phrasing"; "Good in substance, but poor in form"; "Strong in the beginning, but weak at the end"; "There is an evident striving after effect." Now these identical comments will perhaps suggest to the critic a way of indicating his varied impressions. The design of the method is to enable the student to set down, in exact phrasing, his appreciation of the theme as a whole.

In addition to recording his general impression, the pupil critic should test the whole composition, each paragraph and each sentence, by the three principles of unity, coherence, and emphasis. If the composition anywhere reveals a faulty selection of details which makes the work ununified, the critic will point out the items which have been wrongly inserted. When the offense is against coherence, the critic will suggest the changes that will make the connection of ideas close and the relationship of parts unmistakable. In cases where unimportant items have been placed in positions of prominence or have been accorded space unproportioned to their worth, the critic will point out the specific items, and thus show that an offense has been committed against emphasis.

The foregoing paragraphs deal with the larger questions of theme correcting. Along with these there is, of course, the constant need of watchfulness in important details, such as spelling, grammar, punctuation, vocabulary, indentation, and the scores of items that distinguish careful writing from careless writing. Some of these items will, of course, escape the critic, but the practice of watchfulness will make his faculties more alert, and the developed alertness will reflect itself in his own subsequent writing.

As a further aid in the practice of correcting themes,

the pupil may perhaps find it helpful to refer to the following list of specific questions and directions which are implied in the preceding discussion:

1. Note the mechanical defects and excellences.
2. Read the composition through.
3. Keep your eye open to the good as well as to the bad.
4. Can you summarize your general impression by a single adjective or by a short phrase?
5. Are there too many or too few paragraphs?
6. Is unity, coherence, or emphasis violated in the whole composition, in any paragraph, or in any sentence?
7. Do you find groups of sentences so short that they suggest a choppy effect?
8. Would any of the long sentences be improved by splitting them into parts?
9. Are any of the sentences so bad that they can be corrected only by entire reconstruction?
10. If there are any bad sentences, suggest ways of improving them.
11. Indicate one or two sentences that seem to you particularly well constructed.
12. Are there any errors in grammar? Be watchful of compound subjects and their verb agreements.
13. Discourage the use of the nominative absolute construction, the split infinitive, and the historical present tense.
14. Are there any errors in spelling or in punctuation?
15. Indicate the words that are aptly used.
16. Do the words used produce a graphic effect?
17. Does the writer seem to have an adequate vocabulary? Has he used any word of doubtful propriety?
18. Use the following marks to designate the specified errors:

Ant. — Directs attention to a pronoun not in agreement with its antecedent.

Cap. — Use a capital letter.

No Cap. — Do not use a capital letter.

Cl. — Lack of clearness in thought or in expression.

Cond. — Condense.

Gr. — Error in grammar.

K. — Awkward expression.

¶. — A new paragraph.

No ¶. — No paragraph.

p. — Punctuation at fault.

R. — Unnecessary repetition of thought or expression.

Red. — Redundant expression.

S. — Faulty sentence structure.

sp. — Word misspelled.

? — Error not specified.

Now that we have discussed in a somewhat detailed way the office and duties of the critic, we may find it profitable to see how this works out in practice. Let us read the following representative themes of high school pupils and note in what particulars the compositions are good or bad. In making the comments we shall constantly try to remember that criticism, according to Matthew Arnold, is a disinterested endeavor to see a thing as in itself it really is. In our office of critic we shall try to be equally alert in seeing good and bad points. We shall try to remember, too, that good criticism implies constructive criticism; we shall not be content to point out the bad, but we shall sometimes suggest a method of revision.

Concise, phrased

Self Government in Schools.

In several high schools a scheme of discipline has been tried which is new and novel, at least, and which in most cases has been found to be very successful. This system consists in putting the power of making the school's rules into the hands of the students. Popularly chosen students, approved by the faculty, are the officers of this parliamentary body, and the membership consists of the whole student body. One member of the school faculty acts as a critic for the institution and holds a sort of veto power over the whole. By this ^{method} ~~manner~~ of government the pupils assume a dignity that is lacking when the rules are laid down for them; ^{Such pupils also} and realize a responsibility in seeing that the laws are obeyed and order kept.

Why two words:

Sentence is awkward — under this system pupils make their own rules.

A neuter noun is seldom in the possessive case. Avoid the rhyme.

Reverse your order — speak first of the membership, then of the officers.

R

Be accurate in your use of words.

By repeating the subject the coherence is improved.

Very in-
teresting.
Shows feeling
and individual-
ity. Imagery is
vivid and effective.

Socorro, New Mexico,
February 19, 1907.

My dear Cousin:

Are you con-
sistent? You
say you are
resting and that
you cannot
sit still and
rest.

Sentence
badly loose.

Be accurate
in your use
of words.
purpose
↓
- describe

We are now rest-
ing for a few days in Soc-
orro, New Mexico, a quaint
old Mexican town of four or
five hundred inhabitants. In
fact, it is so quaint and inter-
esting that I cannot sit still
and rest, as the remainder of
the family do, but have to
roam around, seeing all there
is to see. And you may rest
assured that I have accom-
plished my object, for I know
of nothing that has escaped
my prying eyes, or else I
would not be sitting here
writing this letter. I could relate
scores of interesting things,
as a result of my investiga-

tions, but there is just one
that I wish to tell you about
— a church.

Divide cor-
rectly.

It is a Catholic church, over three hundred years old,
a relic of the times of the Span-
ish priests. When I thought of
its great antiquity, I entered
it with a feeling akin to awe.

1-2

Tense forms
inaccurate.
Does not the
church still
exist?

The church consisted of one
large room, rather plain
and simple with walls and
ceiling of a whitish color. The
walls were broken regularly
with small windows, some
distance above the floor,

awkward
and incoherent.
Reconstruct.

through which streamed the
light, which but dimly lit
up the interior. As I walked
slowly down the aisle, I not-

Divide cor-
rectly.

Begin a new
sentence at
this point. R

iced several inscriptions upon
the floor and then I knew
that under the floor in accord-

ance with time-honored customs, were resting the remains of the notables of the village. One bore the inscription, "The Mother of Socorro." At the end of the aisle, I paused before the altar. It was raised just a little above the main floor, and was surmounted by a beautiful crucifix. Arranged about the shrine was a number of candelabra, filled with burning tapers, and, from numerous places in the walls, also protruded the ancient means of illumination. In deep niches in the walls, cut there for the purpose, were standing numerous busts and figures. One was of the Virgin Mary, another, of the christ. Each represented a biblical character.

a short explanation of this inscription would add to the interest of your letter

Do you prefer was to were?

Dictionary?

Phrase, vague in meaning.

Cap

After I had gazed at my

surroundings until they had become indelibly impressed upon my memory, I started home, and arrived there just as the sun was setting

Your Friend,

No Cap.

— James Snow.

The Point of View

Shows sympathy and accurate observation.

A rosy-cheeked little fellow knocked at the back door, and stood momentarily, sheltered by the porch, while he presented his pail with our milk. Outside, the rain was pouring down steadily and the child's wet shoes and dripping, dilapidated umbrella suggested that his task was an uncomfortable one.

Why not tell this in the singular form?

"Did you get wet?" we

asked.

"Not much; when I'm carryin' this" His sparkling eyes drew our attention to the faded flopping combination of cloth and steel that he was holding over his head. "A 'brellar is a 'brellar just the same if it is broke. Some folks don't have any."

He trudged sturdily away on his route, his whistle coming cheerily back through the downpour, and left us to ponder on the difference in the point of view which makes some people miserable and others contented. Would that all were as happy as our little hero. But alas, they are not.

This moralizing is tiresome. Then, too, it offends against unity.

Can't you, in the beginning, add a few striking details that will suggest a little more concerning the appearance and personality of the boy?

Paragraph carefully developed. Some digression from the topic stated in first sentence. Most of the mechanical features such as spelling and punctuation good.

Make your title suggest something definite.

1. Use the plural form.

Omit—→

These sentences violate unity of the paragraph.

The use of "always" at the beginning of these clauses suggests a driving after effect.

A Paragraph:

Many acts of tyranny distinguished the attitude of the mother country toward the colonies. During the time when the colonies were under her control, she openly imposed tyrannical measures upon them. Always England kept armed soldiers among them; always officers were imposing their rank and power upon the defenseless people; always forboding ships lay anchored in our harbors, and always some distant roll of martial music terrorized the colonist. Not always were these impositions made quietly, for often battles would break out—some serious, others small, insignificant, and unheard of. But they served to keep between

England and the colonies a spirit of hatred until the great decisive battles of the Revolution made the oppressed people a free nation. Taxes were collected; exorbitant prices were laid on articles, and all sorts of indignities were heaped upon the nation. If news was received at headquarters that in some house goods was hidden for future use, the house was forced open and searched by rude soldiers. The harbors were blocked to prevent trade from other countries being carried on. Men were forced to leave their places of business to obey some trivial command of some overbearing English officer. Only when the true loyal spirit of the true Americans rose in revolt at these indignities, were they stopped to any extent, and not until the ^{united} Civil war made us a group did Europe release her hold on us.

2 Nation is inaccurately used; the colonies did not constitute a nation until after 1776.

Let your concluding sentences summarize the thought of the paragraph.

R.

R.

EXERCISE

Criticise the following themes according to the method suggested and illustrated in the preceding pages :

WHY BOTANY IS INTERESTING

I have never heard any one who has taken botany say that he or she did not like it, or that it was not interesting. One reason, I think, is because we learn how plants live, — breathing, developing, and possessing some characteristics and senses that persons possess, adapting themselves to new surroundings and shunning that which is not agreeable, thriving under certain favorable conditions and perishing under others. We learn of the different phases in the lives of plants from the smallest to the largest kinds that grow, and we learn what plants are useful and what are harmful and why. But the chief interest to me, in the study of plant life, lies in the fact that a careful study enables us to become acquainted with the different ones and to know their characteristics.

WHY ANCIENT HISTORY IS INTERESTING

One of the numerous studies taught in the high schools, which has always seemed very interesting and beneficial to me, is ancient history. This certain study deals with human life, interests, and customs more than any other. Some people have a peculiar notion that, because the people and customs of ancient countries are treated in ancient history, this history is dull. Think how much more modern home building, architecture, and science would be appreciated if only a general knowledge of ancient architecture and science were prevalent. History is a sure means of connecting the past and the distant with the present and the now. This is the first reason why I consider the study of ancient history interesting. What could be more interesting than a study of human character; this is also found in ancient history. Think of that old philosopher who went wandering through the streets with a lantern in his hand at

high noon, all the while saying, "I am in search of a true man." There was some high ambition or unusual conception of an ideal person lurking in this old philosopher's soul. When a person is thoroughly acquainted with the peculiarities and oddities of the ancient peoples, he is better prepared for a study of the human character of the twentieth century. This is the second great reason why history is interesting. Now when these two reasons, namely, the study of ancient life and customs together with the portrayal of human character, are combined, it seems as if ancient history is certainly an interesting subject and should be appreciated by all.

PURPOSE OF FOREST RESERVATIONS

Much has been said concerning the growing tendency of the national government to monopolize vast tracts of forest land in the West, especially at the foothills of the Rockies. The purpose of this seemingly promiscuous purchase of land on the part of the government is not generally known. The national government, like the various municipal systems, is constantly endeavoring to aid the individual to overcome geographical conditions. In certain arid portions of the country it is well-nigh impossible to carry on irrigation without a perennial supply of water. All of the great rivers which thread the western half of the Mississippi Valley have their sources in the Rocky Mountains. In an effort to make these sources permanent and to keep the water supply on an equality at all seasons of the year, the government has begun to protect and preserve the forests in this region, which, of course, retain a sufficient supply of moisture to facilitate the desired conditions.

BASKET-BALL

Of all games, basket-ball is my favorite, both from a spectator's point of view and from that of a player; for it seems to me that it develops one's body more perfectly and thoroughly than any other game, and at the same time brings more pleas-

ure. It is played between two teams of five men each, and each side tries to throw the ball into their respective basket, a net hung upon an iron hoop on the wall at each end of the floor. Each team has two forwards, two guards, and a center. The centers of the respective teams jump for the ball at the center of the floor, and then the forwards try to throw it into their goals, while the guards of the opposing team try to get the ball to their center or forwards and thence to the basket. And since there are innumerable trick plays in the game, there is always something new for both the player and the spectator.

THE MAILING SYSTEM

Although more than a million letters are received and sent daily, it is not generally known how they come and go. First, the letters are taken from the boxes by the collectors and delivered to the post office. Here they are put into a canceling machine, which is capable of stamping several hundred per minute. Then all the letters of each state are put together and given over to the mailing clerks, each of whom has a certain state. Each man then distributes them according to their respective cities in the horseshoe letter case; each clerk has his own case. When the tie-out bell is rung, the letters for each city are tied together, put in mail sacks, carried to the depot, and placed on the train which is to carry this lot of mail. Next we find the sacks being thrown off at the proper city stations. In the smaller towns the mail is taken on and thrown without the train's slacking speed. They are now taken to the office and divided among the carriers according to their city districts. Then the carrier delivers. In the small towns, the inhabitants must call for their own mail. This is, in brief, the system through which the ordinary letter must pass.

THE ART OF A NATION

The art of a nation is generally thought to mean the accomplishment of a few renowned artists and never the art of a

people. When we say the Italians are artistic, we immediately think of their old famous masters such as Michael Angelo and Leonardo da Vinci, and not of their people. But the art of a nation, such as Japan, gives us the general art level of a people and the coöperation of a whole race to create beauty, not only in expensive objects, suitable to exhibit in art museums alone, but in the useful and common objects of everyday life. The Japanese does not stop with utility; for nothing but beauty will suffice for this art-loving people. A Japanese cannot see a blank surface without desiring to design something on it, no matter how small; just so it is pleasing to the eye and affords him pleasure. In Japan even grain or potato sacks are decorated. This artistic instinct has been carried into their dress, home, and surroundings. Two, three, four, even eight-sided rice fields can be found in Japan simply because they are more pleasing than if they were all uniform. A Japanese servant, any servant, even in a hotel, will set your toilet articles on the dressing table to make a design, and the tea tables in the humblest homes are arranged so as to make a picture. So it appears to me that the art of a nation is far greater even than the art of a few immortals who happen to be citizens thereof, because it affects greater numbers.

AN EXPOSITORY PARAGRAPH

Why is it that one rejoices to see the sun rise earlier and set later? I know why I like to note a little lengthening of the daylight in the afternoon and a slight northward creep of the sun in the morning. It is because each one of these lengthenings and northward creepings brings springtime a little nearer. How I regret to notice a slight shortening of daylight in the fall of the year, and how impatiently await the shortest day so that I may watch the return of the sun after its turning point has been reached. It takes some time before the actual results of this return can be seen and felt; but after the sun has worked

its way north for two months, we realize how swiftly the days are growing longer. I love to see the days grow longer and the nights shorter, because it makes me feel that there is more to a day, not a mere flash, but an actual day in which I can enjoy more than in the few hours that follow dawn and precede twilight in winter. And then the joys that come with the longer warmer day, that cannot be had in the shorter colder day, make me long ardently for spring.

WHY WE SHOULD KNOW SOME BOTANY TO APPRECIATE MILTON AND SHAKSPERE

In order that we may really appreciate the writings of Milton and Shakspere, it is necessary for us to know some botany. I don't mean a knowledge of scientific facts or names especially, but rather the power to recognize all of the simpler plants and call them by their common names. In reading these great authors, numberless beautiful nature descriptions are found, and many of them are valueless to us, because we haven't the knowledge to understand them. In *Lycidas* the beautiful lines that start,

Bring the rathe primrose that forsaken dies,
The tufted crow-toe, and pale jessamine, etc.,

are only a group of beautiful words, half meaningless, unless a vivid picture of each named flower comes to our minds. All Milton mentions are simple flowers that we should easily recognize. To appreciate some of Shakspere's nature pictures, we must be able to distinguish some of the trees. He is ever using figures that refer to the various trees, the oak and the willow are especially mentioned. We fail to grasp some of the plays on words that Shakspere makes, if we are lacking in nature lore. To read and fully appreciate Milton and Shakspere, one should be a close and observant student of all out of doors, but especially noting the trees and flowers.

FREEDOM OF CHILDREN

Did you ever stop to think that the children want to be left entirely alone once in a while? If you can get a child to tell you its inmost wish, it will be sure to want at some time in its life to get away from those who have authority over it and do something which seems to us very simple and unordinary. Some parents do not let their little folk feel that they can really do anything essential to themselves or others without aid from some older person. Parents are always watching the acts and listening to the conversation of the children, and in this way interfering with the freedom of its mind. Poor children who are made to do things for themselves and others have often given proof to the fact that they can think clearly and concisely without aid. The boy that finds he can get away from his elders, will take the chance and do some little age-old bit of adventure and think he is doing something no one else ever did. Therefore, let the children have more freedom and let's see what they will do.

THE CHILD AND THE STORY

"Well, what shall it be?" I asked my little brother upon his requesting me to "please read" him a story. And when he replied by naming the story which I had read to him not less than twenty times, I began to wonder why he always wanted to hear that story reread before he would be willing to tune his ears to a new narrative. While I know that at the more mature age, one often gives as his reason for reading a story again that he wishes to enjoy the diction, plan, and valuable descriptions which one will unconsciously slight during the first reading, yet the child certainly considers not these things. He is wholly wrapped up in the progress of the action in the story. Nor does the intense interest — anxiety as to the outcome, I might say — seem to be dulled by any number

of readings of the story, but rather to be sharpened. And why is this? Why will the child invariably prompt you by saying, "Go on," if you pause too long to take a breath or to change your position, when he well knows the next sentence, almost to the word? Probably this attitude shown is due to an innate conception of the uncertainty of life. For I believe the child actually entertains some doubt each time whether that soldier will be hung or not; whether the huge dog will safely bear the princess to the garret and back to her palace. Moreover, the child thinks of the story as true and actually taking place, and he fears that something may happen to prevent the termination he expects. The child likes to see justice dealt in the story; to see the deserving rewarded. He likes to see the knight triumph, and is disgusted with apparent gain made by a wrongdoer. In much the same manner as the child views the story — "the interpretation of the problems of human existence" — does man see life.

"THE OLD CURIOSITY SHOP"

I have just read *The Old Curiosity Shop*. How delightfully fascinating it is, with its quaint characters, portrayed in Dickens's usual style, its quiet, genuine humor, and its pathos. I read the book with real pleasure, because it was interesting, and that cannot always be said of books ranked as standard literature. I felt a common tie with Nell and her grandfather as they pursued their wanderings day after day, encountering toil and hardship, knowing not whither they were bound, only hoping to put distance between them and that demon dwarf, Quilp.

Dickens's characters are seldom commonplace. They are usually exaggerated, but with a consummate skill. The names he gives them are also peculiar to his style of writing and usually sound most unmusical, nay, often grotesque. However, they serve their purpose always; they act their parts naturally and well. There was a time about four years ago when I could not

honestly say that I liked Dickens. Now my taste has changed and I consider it a pleasure, not a task, to read even his longest book.

It is said that Dickens worked himself so deeply into the character of little Nell, came to love her so sincerely, fictitious as she was, that he was overcome with grief when the time came to have her die. It is furthermore said that he found himself incapable of work for a whole week following her demise. One is brought into the spirit of it all so deeply that one also grieves when she dies.

I have so often thought that Dickens, in writing a book, simply went ahead without bothering himself with plot, working in his numerous characters as the story progressed, retaining some for future use, dropping others after a chapter or two. I am nearly certain that I could recognize a paragraph of Dickens's writing wherever I saw it on account of its wonderful individuality.

THE ADVANTAGES OF KEEPING A DIARY

The person that has never kept a diary cannot fully realize what he has missed until he tries keeping one. Then he will find for himself that his previous ideas of a diary were entirely groundless. He may have thought of it as being a mere collection of loose, straggling sentences of only momentary value. But I feel that if that person will take the little task (if you may call it such) in a serious way, he will find that each day he will hope for something better to put in his secret record. He will learn to make it a part of himself; and will make it show all sides of his disposition, for he will not only jot down notes of the moments when he was in serious thought and difficulty, but he will also keep record of all the jolly good times he has had. He will keep account of his failures and his triumphs, of his sorrows and his joys. It seems to me, however, that quite as much pleasure is derived from looking over his diary for two or three years back. Not even this length of

time is required; a year or a half-year will suffice to show how a person has advanced and in what moods he has been. For example, he may notice how, about six months ago, a grade of 100 % on a physics experiment was the vital point of the day, while the present date shows that he rejoices at having mastered the subject of light reflection. This just illustrates how such a list of daily occurrences can prove development of character, the person at first rejoicing over the reward of something done, and later on realizing the real value of the subject itself. Moreover, I believe that a diary will help a person broaden his imaginative powers. He can amuse himself for hours in thinking over all the pleasant hours he has spent. Just a word or two will make his imagination take him back to certain plans, will make him recall certain people, whom perhaps he never would have thought about again. His interest in these people will perhaps gain for him new acquaintances, if not steadfast friends.

HOW TO WRITE A COMPOSITION FOR ENGLISH

You have to do it; there is no denying or getting around that fact, and you have to do it before to-morrow morning—another fact more or less harrowing and oppressive. You sit around with your head in your hands letting your thoughts wander over several subjects appropriate for anything but the sort of composition that is required. Soon your brain steals off into other channels and you laugh aloud when you think how John got called on unexpectedly in English and “flunked,” or how Jane was caught admiring herself in a small pocket mirror instead of translating some sentences in Cicero. And so you ramble aimlessly through the events of the day until the clock in the hall strikes nine, and with a start you realize that you have wasted two hours. Well, that theme simply must be written. With a determined grip of the pen and set lips you place your “thinking cap” on straight, and think painfully hard for a minute or two. Why wouldn’t it be appropriate to take a

passage from Shakspeare or Milton, and expound it, you think. Just as you have your pen pointed ready to launch forth on a detailed explanation of Shakspeare's probable meaning when he wrote the lines, "To be, or not to be, that is the question," or something equally soul-stirring, you happen to think of how beautifully you squelched Maude to-day, and your pencil falls hopelessly to your side as you revel in your triumph. And so it goes, until, when the clock strikes ten, you desperately set yourself to work, and, half asleep, attempt to develop the extremely prosaic and, for you, singularly inappropriate subject of "How to Write a Composition for English."

AN OLD COLONIAL CLOCK

In the back parlor of my friend's residence there stands an old clock which has time and again excited my curiosity, but which I did not find opportunity to inquire about until the other day. The ancient piece of furniture possesses a history as quaint and as antique as itself, but I shall not attempt to recount that until I have given you an idea of its present appearance and the effect which the vicissitudes it has encountered in its long life have had upon the venerable time-piece.

The case is a massive oak and stands six or seven feet from the floor. In more than one place the wood shows signs of rather rough wear, and the ornaments, which were evidently none too abundant in the beginning, have disappeared altogether, leaving behind them ugly scars and an unprepossessing exterior. The inside of the clock is infinitely more attractive, and the maker appears to have expended most of his energy in beautifying the face of the dial, which presents a somewhat marked contrast to the general simplicity of the old time-piece. The huge pendulum swings back and forth as steadily as it ever could have done of old, and the deliberate "tick-tock," which instilled peace and quiet into the hearts of our great-grandmothers, breaks the silence with stern solemnity

and rebukes the tiny and impudent alarm clock, and even the china clock on the mantel, for their presumption.

This remarkable old timepiece was manufactured in England and brought to America during the early part of the eighteenth century. It witnessed the uprising of the colonists, the struggle against tyranny, and the final conclusion of the Revolutionary War. Then it traveled halfway across the continent in a settler's wagon, was sold, and, after passing through different hands, regained again by a descendant of its former owner, in whose possession it now is.

THOREAU'S ESSAY ON "SOUND"

The very prevalent idea that Henry David Thoreau was a hermit and ascetic, with no human sympathies or feelings kindred to those of his fellow-men, cannot be entertained for a moment by any person who reads *Sounds*. In this composition the poet-naturalist of Concord has revealed his true self. He shows himself a man interested in those things in nature which make an appeal to the ear as well as to the eye. The sketch is a worthy selection from a worthy volume. *Walden* is the author's greatest work, and it may be considered that *Sounds* is as characteristic an illustration of Thoreau's peculiar genius as could be chosen from the whole book. I can scarcely bring myself to denying Thoreau a place among America's greatest writers. The charm of *Sounds* consists in the simplicity and truthfulness with which the author has communicated his inner thoughts to the reader. He does not stop to construct elegant and sounding sentences, but describes the sounds of the forest, his house-cleaning, and the passing of the locomotive with absolute unaffectedness. Every phrase is spontaneous, written just as if he were speaking on the impulse of the moment. The bits of philosophy interspersed throughout the selection seem to fall naturally and are never forced or uninteresting.

GRAVITY VERSUS GALLANTRY

In the country the day of a Sunday-school picnic is an important day in the calendar. I remember a number of these days, but there is one that I remember particularly well. The day itself was not unusual, although it differed from the usual picnic day in that it was clear; the grounds were the regular picnic grounds; and the dinner, although excellent, was very like the dinners usually served on such occasions; but there was one event that I am reminded of every time I revisit the community.

I was with a crowd of boys and girls that was—to use a colloquial expression—killing time until dinner. We were wandering down one side of a little brook, commonly called “the branch,” when one of the girls noticed a particularly excellent fern on the side of a cliff which rose abruptly from the opposite edge of the little stream. She called our attention to it and suggested that one of the boys get it for her. The country boys were very much dressed up. In their Sunday clothes and inordinately high celluloid collars, they were very pompous and uncomfortable. They hesitated to volunteer. I felt myself called upon and said that I would go. I crossed the brook and began the ascent of the cliff. I climbed diagonally toward the plant, aided by the directions of those below. In a little bit I saw the plant above me. I confidently put my feet on this projecting root and reached upward. I had just grasped it when I heard an ominous cracking beneath my feet. Alas! I was not able to regain my footing. I descended from my position on the cliff with considerably more rapidity than I had ascended, and fell with a mighty splash into the scant two feet of water which the little brook could boast. I looked around and found that every one was amused. The girl was laughing, too. As Artemus Ward says, “This was too much.” With great difficulty I climbed back, determined to have that plant if I never got anything else.

WHAT'S THE USE OF KICKING?

Did you ever have company come in Sunday evening when you had planned to eat the dinner scraps for supper? We did once. It wouldn't have mattered much, but we were short on coffee. Even then it didn't make much difference, as the gentleman was an old friend, and besides there was enough coffee to make one cup around.

Needless to say, all went well until this gentleman drank his allotted share. Then papa aired his perfectly blissful ignorance of household affairs.

"Come, Charlie, have another cup of coffee."

"Oh! no, thank you, I truly do not care for any more."

Still papa urged until finally Mr. Swigget laughed and said, "Well, you're certainly hospitable, but I just now saw your wife draining the dregs to get herself a cup. That just reminds me of what happened to Nell the other day. We had company and my sister Dottie got supper. We had oyster stew, that is, some, but unfortunately Nell knew nothing of this. Of course she urged our friend to have some more. A look of wild dismay spread over Dottie's face and I noticed a smile of comprehension steal about our guest's mouth. Still Nell urged; Dottie frowned, and the gentleman almost choked as he politely but persistently declined. That night Dottie got Nell into a corner. 'Nellie Swigget,' she said, 'I could just shake you. Why in the world did you keep urging Mr. Ruddick to have more soup, in spite of my kicking you?'

"'Why, Dot Courtney, you didn't kick me at all. You must have been kicking Mr. Ruddick! No wonder he didn't care for any more stew.'"

A CAMP FOR THE NIGHT

After our supper we replenished the fire and sat around it, absorbing the quiet night. The surrounding trees were lit up

by the blaze; outside this rim of light all was dark. Near us gurgled the eddies of the murky Ohio River, across from the water lay the rolling hills of Kentucky. We had just begun to read out of *The American Claimant*, with its plentiful store of real "Twain" humor, when a distant rumbling and churning down the river warned us of the approaching mail packet. We left the fire and went down to the gravelly beach, and, sure enough, a cluster of lights was seen coming around the bend below us. Nearer and nearer it approached, the noise increasing, the lights showing more distinctly. Just below us the boat stopped and then came on again, sweeping majestically by our shore. We caught a good sight of her by means of her well-lighted decks, her clumsy bulk, churning paddle wheels, smoking stacks, and merry upper decks. Huge cranes hung out from either side and her lower deck was heaped with freight. Slowly receding into the uncertain dimness of the night, she left us as she had come; the lights receded, the noise grew fainter and, in addition, the waves rolled over the low beach. We returned to the smoldering fire, we heard two sonorous blasts from the steamboat, and all was quiet as death. The reading was resumed and we listened to the caprices of old Colonel Sellers and Washington Hawkins. Then, with a light as of dawn, the moon rose over the Kentucky hills, leaving a flickering pathway on the water, bidding us to retire and to leave sentry duty to her watchful care.

CHAPTER X

PUNCTUATION

THE question of punctuation is becoming less arbitrary and more a matter of good judgment and good taste. The present tendency is to do away with all marks of punctuation which do not make clearer the meaning of the sentence. A punctuation mark makes a sentence clear either by denoting a break in the writer's thought or by indicating the grammatical relations between words or groups of words.

Although usage in punctuation varies widely,—especially with respect to the comma and the semicolon,—a few rules commonly employed by reputable writers should be memorized and put into practice. It will be still further helpful to the student to note carefully the punctuation of the best writers.

Uses of the Period.

1. The period is used to mark the end of imperative and declarative sentences.

Go to the ant, thou sluggard.

The power of Rome had already begun to decline in the East.

NOTE.—The use of the comma between two sentences is an unmistakable indication of carelessness or ignorance; as,

We started early in the morning, the sun had just risen and was bathing the distant hills in a flood of light.

2. The period is used with a letter, or at the end of a combination of letters used as an abbreviation.

M. (noon), C.O.D. (collect on delivery), *viz.* (namely).

EXERCISES

I. Consult your dictionary for the abbreviations of the following words and expressions. Construct sentences illustrating the first thirty.

Anonymous, in the year of our Lord, Master of Arts, before noon, after noon, before Christ, Bachelor of Arts, Bachelor of Science, Civil Engineer, compare, collect on delivery, for example, and so forth, Doctor of Laws, Doctor of Civil Law, Bachelor of Laws, Doctor of Divinity, Doctor of Medicine, Doctor of Philosophy, Member of Congress, Member of Parliament, manuscript, manuscripts, postscript, Monsieur, Mademoiselle, Madame, present month, last month, next month. Florida, Georgia, Pennsylvania, Virginia, Kentucky, Maine, Connecticut, Missouri, Nevada, Iowa, South Dakota, Idaho.

II. Memorize the following abbreviations and their meanings and write sentences illustrating their uses:

ad lib. (Latin, *ad libitum*), at pleasure.

ad fin. (Latin, *ad finem*), to the end.

ibid. (Latin, *ibidem*, meaning in the same place), a term used to refer to an author or book just mentioned.

i.e. (Latin, *id est*), that is.

N.B. (Latin, *nota bene*), mark well or take notice.

pro tem. (Latin, *pro tempore*), for the time being.

vid. (Latin, *vide*), see.

viz. (Latin, *videlicet*), to wit, namely.

III. Rewrite the following exercise, supplying the words for which the abbreviations stand. Read the rewritten exercise aloud in class.

In 1906 A.D. there met in the city of Boston, Mass., a body of distinguished men. Among them were many university graduates upon whom had been bestowed various degrees; such as M.A., B.A., B.S., C.E., M.D., LL.D., Ph.D., D.C.L., and B.L. Some of them were men of high official rank, one of them being an M.C., and another, from England, an M.P. A few foreigners, too, the most conspicuous of whom was M. Balzac, were present. The object of the meeting was to discuss the means of securing from Egypt some famous old Mss., which had been written 300 B.C. At the close of the discussion the members agreed to hold another meeting on the 14th prox.; then they departed to their various homes in Fla., Va., Ga., Ky., Me., Conn., Mo., Penn., O., N.Y., N.J., Del., N.H., R.I., Vt., etc.

Uses of the Comma. — The comma is used to mark off words or groups of words within the sentence. It usually denotes either a slight pause in thought or the omission of words grammatically necessary, or the insertion of words or expressions not necessary to the grammatical structure of the sentence. The pause indicated by a comma is slighter than that which the semicolon or colon denotes. The following rules for its use are commonly observed:

1. **The comma is used at the end of introductory phrases and dependent clauses.**

Being worn out with our journey, we remained at the inn over night.

After the sun went down, we pursued our journey.

If the first proposition had been accepted, all would have gone well.

NOTE. — The comma is often omitted after short introductory phrases and clauses which are closely related to the following words; as,

Off in the distance we discerned the lofty peaks of the Alps.

2. The comma is used to separate from the rest of the sentence, words, phrases, and clauses used parenthetically.

I am, however, of your opinion.

He is, to be sure, a trifle too precise.

Lanier is, I think, a great poet.

NOTE. — An expression is parenthetical when it is neither logically nor grammatically necessary to the structure of the rest of the sentence. These expressions afford an opportunity to the writer to introduce matter which, though unessential, is interesting to the reader.

3. The comma is used to separate from each other the words, phrases, or dependent clauses of a series, when the connective is omitted.

Our minds, our hearts, our hands, we give to our country.

Living a quiet peasant life in the little village of Domremy, marching at the head of victorious legions, and then dying at the stake — this was the history of Jeanne D'Arc.

Suddenly we discovered that we were surrounded by the Indians, that all our ammunition was gone, and that there was no way of escape.

NOTE 1. — When only one connective is used in a series, — the connective used between the last two members, — the comma usually precedes it; as,

Apples, pears, and peaches.

To live, to love, and to suffer.

NOTE 2. — The comma supplies the place of an omitted connective between the phrases or clauses of a series when such phrases or clauses are short or when they are very closely related in thought; otherwise the semicolon should be used.

4. For the sake of clearness, the comma is used before the connective between the parts of a long compound predicate; it is also used before the connective between the statements of a compound sentence when there is a slight break in the thought.

Its southern limb came down before the group of trees, and enveloped the fair vision.

An approving murmur followed, and the clergyman took his seat with much self-congratulation.

5. The comma is used to separate from the rest of the sentence, dependent clauses which do not restrict the words they modify.

They may have pictured America to themselves as an El Dorado, where gold and silver abounded.

But these causes, which are operating to ennoble our country, are all lost upon those purblind observers.

NOTE. — The comma should not be used before dependent clauses which restrict the words they modify.

The high school which is located on Washington Street is not so largely attended as the one on the south side of the city.

We finally came to that part of the stream where the current was strongest.

NOTE. — For the sake of coherence, a restrictive clause separated by a word or group of words from the word which it modifies, is preceded by a comma ; as,

He is the only man in America, who understands the matter.

6. The comma is used before a direct quotation consisting of a single sentence.

He said, "Come on, let us go."

7. The comma is used to separate from the rest of the

sentence. phrases and clauses which are removed from the words they modify.

I am here in this beautiful castle, waiting the arrival of the messenger.

8. For the sake of clearness, the comma is sometimes used between the subject and the predicate. It should always be used at the end of a long, modified subject.

Whatever is, is right.

The tree which stood at the farthest end of the garden, was blown down last night.

9. The comma is used to separate from the rest of the sentence, words, phrases, or clauses used in apposition.

Edison, the great inventor, is now working on a new contrivance.

The question, "To be or not to be," has disturbed many minds before and since the time of Shakspeare.

The truth, that God exists, is so obvious that it needs no proof.

NOTE. — When a word in apposition is used with the force of an attributive modifier, it is not set off by commas; as,

Sister Mary and I; the artist Steele; Queen Victoria.

10. The comma is used to separate from the rest of the sentence, words or phrases in direct address.

Friends, Romans, Countrymen, lend me your ears.

Ye bloody slaves of Rome, come work your will.

11. The comma is used at the end of a participial phrase used absolutely.

The war having been brought to a successful close, Cæsar led his army into winter quarters.

12. The comma is used to denote the omission of words grammatically necessary to the construction of a sentence.

Norbert was truthful; Constance, diplomatic.

The post office stands on the southeast corner; the terminal station, on the southwest.

EXERCISE

Supply the necessary commas omitted in the following sentences. Give the rule for each comma used.

1. As they traversed the short distance, not a voice was heard amongst them.

2. Being little accustomed to the practice of the savage, you mistrust the real danger.

3. The great charm however of English scenery is the moral feeling that seems to pervade it.

4. A termagant wife may therefore, in some respects be considered a tolerable blessing.

5. It seemed as if some living creature were about to appear the Naiad of the Spring, perhaps in the shape of a beautiful young woman.

6. Then careful housewife, that she was, she set about to clean the fountain of withered leaves and slimy wood.

7. Through the dim rosiness of the cheeks I could see the brown leaves the slim twigs the acorns and the shining sands.

8. At home, on the streets, in the workshops everywhere, the question was discussed.

9. His chief aims were to restore order, to educate the natives and to give them civil rights.

10. He assured them that he would return that he would bring an army and that he would save them from their enemies.

11. After this yell of victory, they tore up the fragrant bed of the cavern and bore the branches into the chasm.

12. With a light step and lighter heart he returned to the center of the cave and took up his position there.

13. The Indians as if changing their purpose by a common impulse broke away from the chasm in a body and were heard rushing up the island again.

14. The cavern was entered at both extremities and he and his companions were dragged from their shelter.

15. He heard the two Hurons leave the bushes and it was soon plain that all the pursuers were gathered about them.

16. They listened to detect any symptoms which might announce the proximity of the foe.

17. They were led to a high flat topped mound where they were afterward put to severest torture.

18. He again turned toward those who had just entered.

19. He called to Magua who immediately approached and threw himself on the ground.

20. We passed through the gate which leads to the south.

21. The mountain on which they stood was a high cone that rose a little in advance of its range.

22. How long Duncan lay in this state he never knew but his slumbering visions had been long lost in total forgetfulness when he was awakened by a light tap on the shoulder.

23. This spring which many years before had been discovered by the natives was soon cleared of its leaves and a fountain of crystal gushed from the bed diffusing its waters over the verdant hillock.

24. "'Tis true in part" said the scout "and yet at the bottom 'tis a wicked lie."

25. We know that the work is a vast one but we believe it can be done.

26. The belief that all men are created equal rests at the foundation of our government.

27. He resembles you only in this that he is absolutely free from prejudice.

28. Rome the City of Seven Hills was then the ruling power in the East.

29. You who are interested in clean politics and in good government now take your stand for the right.

30. The convention having assembled at an early hour a great deal of business was transacted before noon.

31. That ultimate triumph will grow out of apparent failure is a central idea in Browning's philosophy.

32. To the soldiers who fought so valiantly is the victory due.

Uses of the Semicolon :

1. The semicolon is used between the statements of a compound sentence when the connective is omitted; it is also used together with the connective when the break in thought is too great to justify the use of the comma.

The vigor of Omar began to fail; the curls of beauty fell from his head; strength departed from his hands, and agility from his feet.

I now postponed my purpose of traveling; for why should I go abroad, while so much remained to be learned at home?

NOTE 1.— When the statements of a compound sentence are short and closely related, the comma may supply the place of an omitted connective; as,

I came, I saw, I conquered.

NOTE 2.— The semicolon is generally used between the members of compound sentences connected by *also*, *more-over*, *likewise*, *besides*, *yet*, *nevertheless*, *however*, *still*, *notwithstanding*, *therefore*, *consequently*, *hence*; as,

Twice they were repulsed; yet they fought on.

2. The semicolon supplies the place of an omitted connective between the phrases or dependent clauses of a series when the relation is not close enough to justify the use of the comma.

Not to follow your leader whithersoever he may think proper to lead; to back out of an expedition because the end of it

frowns dubious; to quit a comrade on the road and return home without him—these are tricks which no boy of spirit would be guilty of.

We hold these truths to be self-evident: that all men are created equal; that they are endowed by their Creator with certain inalienable rights; that among these are life, liberty, and the pursuit of happiness.

NOTE. — When the phrases and dependent clauses of a series are short and closely related, the comma supplies the place of an omitted connective.

3. The semicolon precedes *as*, *namely*, *that is*, used to introduce an example or an explanation.

A transitive verb needs an object to complete its meaning; as, "The boy threw the ball."

His aim was threefold; namely, to conquer the country, to subdue the natives, and to establish civil law.

Browning's dramas are subjective; that is, they reflect the poet's own mood rather than that of the character which he creates.

EXERCISES

I. *Supply semicolons where they are needed in the following sentences:*

1. Her bloom gave place to the paleness of death her soft and melting eyes became hard and seemed contracted with horror and her hands which she had raised toward heaven dropped to her side.

2. Her eyes were radiant with the glow of grateful feeling the flush of her beauty was again seated on her cheek and her whole soul seemed ready to pour out a fervent thanksgiving.

3. The clamorous noises again rushed down the island and before Duncan had time to recover from the shock his feeble barrier of brush was scattered to the winds.

4. The question put by Le Renard was calm and dignified but his treacherous heart was filled with bitter hatred.

5. David's horse had been taken by the followers of the big chief consequently Cora and Alice had to walk.

6. You have seen the gray-head (?) in front of his warriors Magua but I have seen his eyes swimming in water when he spoke of his children.

7. The white man may and does often forget the burial place of his father he sometimes ceases to remember those he should love but the affection of a parent for his child is never permitted to die.

8. These little paths are full of pitfalls among the roots and stones and nimble as the deer is he sometimes breaks one of his slender legs in them.

9. This dryness has its advantages the walking is improved the long heat has expressed all the spicy odors of the cedars and balsams and the woods are filled with a smoothing fragrance the waters of the stream though scant and clear are cold as ice and the common forest chill is gone from the air.

10. He knew no motive but interest he acknowledged no criterion but success he worshipped no God but ambition and with an eastern devotion he knelt at the shrine of his idolatry.

11. With a mind bold independent and decisive with a will despotic in its dictates with an energy that distanced expedition and with a conscience pliable to every touch of interest Napoleon pursued the most extraordinary course in the annals of the world.

12. He beheld him in the star that sank in beauty behind his lonely dwelling in the sacred orb that flamed on him from his midday throne in the flower that snapped in the morning breeze in the lofty pine that defied a thousand whirlwinds in the timid warbler that never left its native grove and in his own matchless form glowing with a spark of that light to whose mysterious source he bent in humble though blind adoration.

II. *Give rules for the use of the commas and of the semicolons in the following sentences :*

1. Doubtless the French tastes of the king were not without their effects on literature; but a still more important reason for the English following of French models remains to be noticed.

2. It was an age of unimpassioned logic, of intellectual curiosity; its keen-edged intelligence occupied itself with theories of government and with speculations of philosophy; its frigid good sense turned to biography and memoirs, to history, criticism, and letters.

3. In America, a republic is established on the foundations of human freedom and equality; in feudal France, after generations of dumb misery, the people lift their bowed backs from labor, to wreak on their rulers the accumulated vengeance of centuries.

4. Men are possessed with a fever for the "rights of man"; they dream of a wholesale reorganization of society; they struggle to convert Rousseau's gospel of a "return to nature" into a practical reality.

5. He behaved like a madman; he tore his hair; he gnashed his teeth, and he shouted demoniacally.

6. Wordsworth's mystical rapture in the presence of the living world, is very different from a merely sensuous delight; it is, in his highest moods, a profoundly religious emotion.

7. He asked only one favor; namely, to be permitted to sleep on a pile of straw in the shed.

8. Christ is a refuge for all sinners; that is, for all who accept His grace.

NOTE.—A great many writers employ the dash before *that is*.

9. She was no longer a timid little woman afraid of her own shadow; all the courage of her ancestors was reflected in her eyes and in the rigid lines around her mouth.

10. It is one thing to be audacious; it is another to be truly brave.

11. He is not a mere church member; he is a genuine Christian.

12. There fell upon their ears one low, unearthly sound; then all was quiet again.

13. Although he had fought all his life to subdue this weakness; although he had enlisted all the resources of his mind and will in the conflict against his fiery thirst; although he hated himself because of his slavery to alcohol, he finally died a drunkard.

14. She told how Marmion had enticed her from the convent and how he had then betrayed her for gold; how he had accused de Wilton of treason and how he had afterward fought in combat with him; and how he was now forcing his attention upon the unhappy Clare.

III. *Construct sentences similar to the preceding ones and punctuate them carefully.*

Uses of the Colon. — The colon is a mark of anticipation. It is generally preceded by a statement which arouses a feeling of expectancy or anticipation, and is always followed by words or groups of words which satisfy that feeling by explaining or specifying the preceding statement. The following rules are generally observed:

1. The colon is used between the members of a compound sentence, when the connective is omitted, to show that the clause which follows the first statement is explanatory or illustrative.

The Japanese had this advantage over the Russians: they were much smaller than the Russians and hence did not make such easy targets.

2. The colon is used at the end of a statement which is followed by a series of explanatory words, phrases, or clauses.

The following books have been ordered for the rental library: Lossing's *Cyclopædia of American History*, Grant's *Memoirs*, Warner's *Library of the World's Best Literature*, and Mrs. Orr's *Hand-Book to Browning*.

He gave us these directions: to take the enemy by surprise, to fire as soon as we saw the whites of their eyes, and then to set fire to their camp.

We hold these truths to be self-evident: that all men are created equal; that they are endowed by their Creator with certain inalienable rights; etc.

3. The colon is used before a long formal quotation; also before a formal statement introduced by such words as *this*, *these*, *thus*, and *as follows*.

In these famous lines from *Tamburlaine*, Marlowe himself seems to speak to us:

“Nature, that framed us of four elements
Warring within our breasts for regiment
Doth teach us all to have aspiring minds;
Our souls whose faculties can comprehend
The wondrous architecture of the world,
And measure every wandering planet's course,
Still climbing after knowledge infinite,
And always moving as the restless spheres,
Will us to wear ourselves and never rest.”

This epitaph we found on Shakspeare's tomb:

“Good friend, for Jesus' sake forbear
To dig the dust inclosed here;
Blest be the man that spares these stones,
And cursed he that moves my bones.”

4. The colon is used at the end of the salutation in a letter.

My dear Sir:

My dear Miss Elliot:

My dear Friend:

NOTE. — The colon at the end of the salutation, even in informal letters, is growing in favor over the less accurate comma, or the comma and dash.

EXERCISES

I. *Illustrate in original sentences the preceding rules for the uses of the colon. Find five sentences which illustrate rule 1 for the use of the colon; three which illustrate rule 2; three which illustrate rule 3.*

II. *Punctuate the following sentences, and give the rule for each comma, semicolon, and colon used:*

1. He faithfully practiced these precepts which his mother had taught him in early life to be diligent in business to be honest in his dealings with his fellow-men and to be charitable to those who needed his help.

2. The following abbreviations from the Latin language are in common use ult. prox. inst. i.e. vid. viz. ad lib. ad fin.

3. Our dinner like most meals in the open air differed from dinners indoors in three respects in the first place it was eaten with ravenous appetites the best sauce in the world in the second place the quality of the food didn't matter to us in the third place our talk was free and easy and made up in laughter what it lacked in wit.

4. A number of suggestions were made one thought it advisable to expend the money for a church carpet another thought it could better be spent on a furnace than on a church carpet and another wanted a piano for the lecture room.

5. Irving was deeply impressed by this simple inscription which he found on one of the tombs in Westminster Abbey "All the brothers were brave all the sisters were virtuous."

6. Keats was highly sensuous the fragrance of a flower the blue color of the sky or the musical notes of a bird made him drunk with delight.

7. Our present conception of God is a complex conception it is made up of the Christian God of Love, the Greek God of Wisdom and Rationality and the Hindoo God of Omnipresence.

8. Congress distinguished itself during its last session by the passage of the following reform bills a bill for the regulation of a railroad shipping rates a bill for the manufacture of pure food and a bill for the admission of educated Chinese.

9. I am deficient in the sense of direction I lose myself whenever I get away from home.

10. Carlyle divides all men into two classes those who borrow and those who lend.

11. He often recalled this stanza from Whittier

Yet in the maddening maze of things
And tossed by storm and flood
To one fixed state my spirit clings
I know that God is good.

12. We feel the exultant thrill of this triumph in those stirring words in Shakspeare's *King John*

"This England never did, nor never shall
Lie at the foot of a proud conqueror."

Uses of the Question Mark:

1. The question mark is used at the end of every direct question.

He asked, "Where were you employed before you came here?"

NOTE. — The question mark is not placed at the end of an indirect question ; as, .

He asked me where I had been employed before I came here.

2. A question mark is sometimes used at the end of a statement to show that it is interrogative in meaning.

You have already seen him then ? (equivalent to, Have you already seen him ?)

3. When the accuracy of a statement is doubtful, or when the statement is ironical, the question mark inclosed in parentheses, is placed after the doubtful word or group of words.

You will doubtless be glad (?) to hear that I am coming to visit you.

Shakspeare was born on the 23d (?) day of April, 1564.

Uses of the Exclamation Point:

1. The exclamation point is used at the end of an exclamatory sentence.

How beautiful the long, mild twilight which like a silver clasp unites to-day with yesterday !

2. The exclamation point is used after interjections and other exclamatory words and phrases.

Hark ! the wind rushes past us.

Forgive ! forgive ! O, forgive !

The Greeks ! the Greeks ! They come ! they come !

On to Richmond ! on to Richmond ! was the cry from the North.

NOTE. — If the writer wishes to lay stress upon the entire sentence rather than upon the interjection with which it begins, the exclamation point should be placed at the end

of the sentence. If he wishes to emphasize both the exclamatory word and the sentence which it introduces, the exclamation point may be used both after the interjection and at the end of the sentence ; as,

Ah, Marguerite, fain would these arms reach to clasp thee!
or, Ah! would I were there!

3. The exclamation point is used at the end of a sarcastic, ironical, or contemptuous expression.

John Browder to be our next captain! we'll never submit to him.

You're a fine fellow! you are!

And you are the one who betrayed me!

Uses of the Dash :

1. The dash is used to denote a sudden change in thought or in construction.

He said — but why should I repeat what he said ?

Yes — no — O, go away and don't bother me.

I dreamed — ah, but I dare not tell you all that I dreamed.

2. Dashes may be used to mark off parenthetical expressions which are less loosely connected with the rest of the sentence than commas would denote, but more closely connected than parentheses would denote.

He was chiefly marked as a gentleman — if indeed he made any such claim — by the rather remarkable whiteness and nicety of his linen.

Then, to our surprise, we were ushered into the presence of the King himself.

This scene (I shall describe it in full when I see you) surpassed everything else that we saw in Italy.

3. To heighten the effect of climax or anti-climax, the dash is often used before a word or group of words at the end of a sentence.

And then comes — death.

Opening the door with fear and trembling, I found — a wee, trembling little mouse.

4. Dashes are often used between words or groups of words in a sentence to denote the broken speech of uncontrolled emotion.

She sobbed, "I have — I have — broken — my — my — dolly's — head — head."

5. Whenever a simple statement is amplified by a series of explanatory phrases or clauses, the dash is used before or after the series according as the series precedes or follows the statement which it amplifies.

To love thy neighbor as thyself, to do good to them that persecute you, and to visit the widows and the orphans — these are some of the commands which Christ enjoins upon his followers.

Her aims were simple and obvious — to preserve her throne, to keep England out of war, to restore civil and religious order.

NOTE. — If the amplifying phrases or clauses are long and punctuated, the colon is used along with the dash; as,

Thus not to follow your leader whithersoever he may think proper to lead; to back out of an expedition because the end of it proves dubious, and the present fruit of it is discomfort; to quit a comrade on the road and return home without him: — these are tricks which no boy of spirit would be guilty of.

6. The dash is used to denote the omission of letters or figures.

We then returned to B—, where we found Mrs. A—r waiting for us.

The winter of 1865–1866 was one of the severest winters on record.

Uses of Quotation Marks :

1. Double quotation marks are used to inclose a direct quotation.

"What! doth the wizard pray, too?" quoth Goodman Brown.

NOTE. — Whenever a direct quotation is interrupted by a statement which is not a part of the quotation, the quotation is closed before the interpolated words, then opened again; as,

"By the bye," said the professor, looking uneasily about him, "what singular fragrance is this in your apartment?"

NOTE. — Indirect quotations are not inclosed in quotation marks; as,

He said that he was especially interested in the old classic writers.

2. If a quotation consists of more than one paragraph, quotation marks are used at the beginning of each new paragraph, but at the end of the last one only.

"First paragraph

"Second paragraph

"Third paragraph"

3. A quotation within a quotation is inclosed in single quotation marks.

He replied indignantly, "Only yesterday you said to me with emphasis, 'I will not submit to this tyranny,' and to-day you are espousing the cause of this same tyranny."

4. The title of a book, newspaper, or magazine, or the name of a sailing vessel, may be inclosed in quotation marks.

"The Two Van Revels" was written by Booth Tarkington.

Bryant was editor of "The New York Evening Post" for fifty years.

A most exciting story is running in "The Century."

"The City of Alpena" is one of the largest steamers on the Great Lakes.

NOTE. — Titles or the names of sailing vessels are often indicated by underlining.

Uses of Parentheses and Brackets :

Parentheses are used to inclose explanatory matter, or expressions which are very loosely connected, logically or grammatically, with the rest of the sentence.

If ever Providence (but I know it never will) assigns me a superfluity of gold, part of it shall be expended for a service of plate or most delicate porcelain.

We visited the Coliseum (perhaps I have told you this before) by moonlight.

The man is accused (and I believe he is guilty) of heinous murder.

Longfellow (1807–1882) was called the "Poet of the People."

Brackets are used to denote matter that has been inserted by some person other than the original writer.

During this year [1752] a dreadful massacre occurred. The city [Paris] was thrown into a state of terror and confusion.

For this offense [petit larceny] the judge fined the prisoner twenty-five dollars, and sentenced him to thirty days in the workhouse.

Uses of the Apostrophe :

The apostrophe is used (1) to denote that a noun is in the possessive case ; as, *boy's*, *men's*, *ladies'*, *Mary's* ;

(2) to denote the intentional omission of letters and figures ; as, *can't*, *don't*, *'06* ;

(3) to form the plurals of letters and figures; as, 7's and 8's, or *a, b, c's*.

Uses of the Hyphen:

The hyphen is used (1) between the members of a compound word; as, *fellow-traveler*; (2) to denote the division of a word into syllables; as, *in-ter-vene*; (3) to denote the division of a word at the end of a line.

Uses of Italics:

Italics (referring to a special type used in printing, as in the following word — *South*) are used (1) to denote emphasis upon a word or group of words; (2) to denote that a word or group of words used in the sentence are of foreign source; (3) to denote the title of a book, magazine, or essay, or the name of a ship.

Underlining a written word or expression once is equivalent to printing it in italics.

The student should also think about what he has seen or heard.

This coup d'état was a brilliant stroke on the part of the President.

Shelley's Prometheus Unbound is the noblest of his lyrical dramas.

NOTE 1. — Titles of books, essays, magazines, etc., or names of ships may either be inclosed in quotation marks or written in italics (that is, underlined in written composition).

NOTE 2. — One line under a word indicates the same degree of emphasis as italics; two lines, small capitals; three lines, large capitals.

EXERCISES

I. *Supply the proper punctuation for the following sentences, and give rules for all question marks, exclamation points, dashes, and quotation marks used:*

1. You say you won't come (interrogatory in meaning)
2. Alas that fiery spirit little knew
The change of life the nothingness of power
3. O for a lodge in some vast wilderness
4. Oh such a night so soft and lone
5. Oh sound there not some strains of sadness there.
6. O vizier be it as thou sayest.
7. Then when all the supplies had been gathered from the fields we continued our march
8. Strange names were over the doors strange faces at the windows everything was strange
9. He is too but really I can't express my contempt for him.
10. Children I shall now tell no I shall save that story for to-morrow.
11. Yes no I scarcely know what to say
12. Lincoln if it be fair to make a comparison was it seems to me greater than Washington
13. You haven't heard the news (interrog.)
14. You have seen him then (interrog.)
15. Shakspeare returned to Stratford in 1610 (doubtful date) and lived there the rest of his life
16. Young men ahoy the rapids are before you
17. Would that I had died for thee my son my son Absalom
18. Ha ha ha the joke is on you my boy.
19. Alas alas what can I do.
20. He gasped gave one long deep sigh and then was dead.
21. She sobbed incoherently I don't like you a single bit.
22. Only this morning she replied you said I will do anything for you and now you have betrayed me.

23. Macaulay's biographer writes On one occasion when Macaulay was eight years old he accompanied his mother to the home of a neighbor The hostess accidentally spilled hot tea on the little boy's hand In reply to her exclamations of regret the young Macaulay said in a quiet manner O never mind Madam the agony will soon be abated

II. *Supply the necessary punctuation for the following extract from Irving, and give rules for the marks supplied:*

Poor Mary at length broke with a heavy sigh from his lips
And what of her asked I has anything happened to her

What said he darting an impatient glance is it nothing to be reduced to this paltry situation to be caged in a miserable cottage to be obliged to toil almost in the menial concerns of her wretched habitation.

Has she then repined at the change.

Repined she has been nothing but sweetness and good humor. Indeed she seems in better spirits than I have ever known her she has been to me all love and tenderness and comfort.

Admirable girl exclaimed I. You call yourself poor my friend you never were so rich you never knew the boundless treasure of excellence you possess in that woman.

Oh but my friend if this first meeting at the cottage were over I think I could be comfortable.

III. *Give rules for the punctuation marks used in the following paragraph from "Rip Van Winkle":*

On waking, he found himself on the green knoll whence he had first seen the old man of the glen.

He rubbed his eyes—it was a bright sunny morning. The birds were hopping and twittering among the bushes, and the eagle was wheeling aloft, and breasting the pure mountain breezes. "Surely," thought Rip, "I have not slept here all night." He recalled the occurrences before he fell asleep. The

strange man with a keg of liquor — the mountain ravine — the wild retreat among the rocks — the woe-begone party at nine-pins — the flagon — “Oh, that wicked flagon! that wicked flagon!” thought Rip — “What excuse shall I make to Dame Van Winkle?”

IV. *Punctuate the following sentences and give rules for the marks used :*

1. And now I begin to feel and perhaps should have sooner felt that we have talked enough of the 'Old Manse.

2. Nevertheless the public if my limited number of readers whom I venture to regard as a circle of friends may be termed a public will receive them more than kindly as the last offering the last collection of this nature which it is my purpose ever to put forth.

3. He looked up to the sky doubting whether there really was a heaven above him yet there was the blue arch and the stars brightening in it.

4. Faith shouted Goodman Brown in a voice of agony and desperation and the echoes of the forest mocked him crying Faith Faith.

5. While he still gazed upward into the deep arch of the firmament and had lifted his hands to pray a cloud though no wind was stirring hurried across the zenith and hid the brightening stars.

6. Ha ha ha roared Goodman Brown when the wind laughed at him Let us hear which will laugh loudest think not to frighten me with your deviltry Come witch come wizard come Indian pow-wow come devil himself.

7. But such reflections were only momentary the effect of her character was too real not to make itself familiar at once.

8. She was human her nature was endowed with all gentle and feminine qualities she was worthiest to be worshiped she was capable surely on her part of the height and heroism of love.

9. She fled to his side as if they had been playmates as if they were playmates still.

10. As I lingered near them for I felt an inward attraction toward these men my friend mentioned several of their names.

11. The world has likewise heard those names with some it has been familiar for years others are daily making their way deeper into the universal heart.

12. The fragrance of showers and of new-mown hay the genial warmth of sunshine and the beauty of a sunset among clouds the comfort and cheerful glow of the fireside the deliciousness of fruits and of all good cheer all these and innumerable other enjoyable things of earth must perish with her.

13. On its top sat a personage almost enveloped in the smoke and flame which not to startle the reader appeared to gush from his own mouth and stomach.

14. He a musician how absurd he seldom strikes a true note.

V. *How should sentences constructed as follows be punctuated? Construct the sentences and punctuate them.*

1. A compound sentence, the members of which are not joined by connectives.

2. A compound sentence the members of which are connected by *therefore, hence, consequently, however, nevertheless, notwithstanding, also, moreover, likewise, besides.*

3. A statement followed by a series of explanatory words, phrases, or clauses.

4. A general statement followed by an explanatory statement.

5. A sentence declarative in form but interrogative in meaning.

6. A sentence in which there is a break in thought or in construction.

7. A sentence expressing sudden or strong emotion.

8. A sentence containing an expression of doubtful accuracy.

9. A sentence expressing deep irony or sarcasm.
10. A sentence expressing the uncontrolled emotion which is conveyed in broken, incoherent speech.

The Uses of Capital Letters:

1. The first word of every sentence, of every line of poetry, or of every direct quotation should begin with a capital letter.

There were giants in those days.

Yet show her once, ye heavenly Powers, One of some worthier race than ours.

The gardener answered, "Yes, Beatrice, I need your help."

2. The pronoun *I* and the interjection *O* are written as capitals.

O damsel, Hermod am I called, the son of Odin.

3. Proper names (1) of persons, places, and things, (2) of great events in history, (3) of great historical epochs, begin with capitals.

Caroline, Massachusetts, Taj Mahal.

The Americans were defeated in the Battle of Bull Run.

Charlemagne was the greatest ruler of the Middle Ages.

4. Adjectives and verbs derived from proper nouns should begin with capital letters.

The English and the Egyptian forces were united.

Missionaries are struggling to Christianize China.

5. The words *street*, *river*, *mountain*, *bay*, *gulf*, etc., when used as parts of proper names should begin with capital letters.

Pennsylvania Street, Bay of Fundy, Rocky Mountains, Nile River.

6. Titles of rank or honor used appositively and preceding

the words which they modify should begin with capital letters.

King John, General Wallace.

7. Official titles used formally should begin with capital letters.

The Superintendent of Schools requests the teachers to be in the city by the 4th of September.

NOTE. — Each part of a compound title should begin with a capital ; as,

Major-General Brown, Rear-Admiral Dewey of the U. S. Navy.

8. Personified names should begin with capital letters.

When Spring with dewy fingers cold,
Returns to deck the hallowed mold.

9. The names of nations, races, parties, and sects should begin with capital letters.

Germans, Ethiopians, Democrats, Methodists.

10. The words *north*, *south*, *east*, and *west* are capitalized when they name sections of country. They are not capitalized when they denote directions.

The North and the South are becoming more closely united.
We traveled due north for three days.

11. The names of the days of the week and of the months of the year should begin with capital letters.

Friday, October 1.

NOTE. — The names of the seasons do not begin with capitals unless they are personified.

We spent the winter in Florida.

O Autumn, why so soon depart
The hues that make thy forests glad ?

12. All appellations of the Deity should begin with capital letters.

Ancient of days, Almighty Father, All Wise Counselor.

13. Pronouns referring to the Deity should begin with capital letters whenever the antecedents are not given, or whenever their reference might otherwise be doubtful.

Let every nation bow down to Him.

Come unto Me all ye that are heavy laden and I will give you rest.

God gave *his* only begotten Son (antecedent given).

14. All prominent or important words in the titles of books, magazines, or essays should begin with capital letters.

Alice of Old Vincennes.

Heroes and Hero-Worship.

15. The words *father*, *mother*, *sister*, and other nouns denoting kinship, used as parts of proper nouns, should begin with capital letters. They should also begin with capital letters when used alone as proper nouns.

Sister Alice, Uncle James, Cousin Maud, Father Brown.

I received a beautiful gift from Mother. Did you know that Father sent me a check ?

NOTE.—Nouns denoting kinship, used alone and preceded by the possessive pronoun *my* or by the article *the*, *a*, or *an*, should not begin with capital letters ; as,

I have not heard from my uncle lately.

The brother whom you met has gone abroad.

EXERCISES

I. *Bring to class three exercises illustrating each of the preceding rules for the uses of capitals.*

II. *Supply the necessary capitals in the following sentences:*

1. Early ¹one Friday morning in ¹¹November we visited the coliseum at ¹Rome.

2. The ¹autumn skies of ¹Italy are even more beautiful than those of ¹summer.

3. So rest, forever rest, ¹O princely pair, in your high church mid the still mountain air.

4. She earnestly inquired what grievous affliction hath befallen you.

5. Many foreigners soon became americanized.

6. ¹San francisco the greatest city in the west is situated west of the sierra nevada mountains.

7. My father and mother are visiting ¹uncle george in ¹denver.

8. I entreated my sister to intercede with father in my behalf.

9. People are rapidly losing faith in ¹czar nicholas II, the emperor of ¹russia.

10. The sultan of ¹turkey is sometimes called the sick man of ¹europe.

11. The commander-in-chief of the ¹american army, the president of the ¹united states, has issued a call upon the governor of ¹indiana for ten thousand troops.

12. The battle of ¹waterloo, one of the greatest events of the modern age, resulted in the overthrow of ¹napoleon.

13. Marmion; a tale of ¹hadden field. ¹My lady peggys goes to town. The voice of the scholar. The house of a thousand candles.

14. Charlemagne was the greatest emperor of the middle ages.

15. Ere the parting hour go by
Quick, thy tablets, memory!
16. Then comes spring, bearing fresh garlands in her hands.
17. O thou that bringest good tidings.
The all gracious father.
To him, who gave us his only begotten son.
Praise him all ye people.
Take up thy cross and follow me.

CHAPTER XI

COMMON ERRORS IN GRAMMAR

Common errors in grammar may be divided into two classes: (1) those arising from an ignorance of syntax, which treats of correct sentence structure; (2) those arising from an ignorance of the inflected forms of the different parts of speech.

The principal solecisms coming under the *first* class are:

(1) ERRORS IN CASE.

- (a) *Of nouns*; as, Do you approve of Henry [Henry's] going?
- (b) *Of pronouns*; as, Jack is the boy whom [who] they declare is guilty.

(2) ERRORS IN AGREEMENT.

- (a) *Between pronouns and their antecedents*; as, Let every boy study their [his] lesson.
- (b) *Between verbs and their subjects*; as, All means of escape was [were] cut off.
- (c) *Between adjectives that are inflected for number* ["this" and "that"] and the words which they modify; as, These [this] kind of sentences is difficult to classify.

(3) ERRORS IN THE USES OF VERBS.

- (a) *Errors in tense*; as, If you should ask him, he will [would] tell you the truth.
- (b) *Errors in the uses of shall, will, should, and would*; as, I will [shall] be glad to see you. I would [should] rather stay at home.

- (c) *Errors in uses of indicative and subjunctive modes*; as, If I was [were] you, I should object. Even if Martin Van Buren were [was] president, he did not escape criticism.
- (d) *Confusion of transitive with intransitive verbs*; as, He laid [lay] down to rest.
- (e) *Confusion of verb forms*; as, He seen [saw] the parade. They have went [gone].
- (f) *Split infinitive*; as, To eagerly watch.
- (g) *Incomplete and omitted verb forms*; as, I expect to [go].

(4) OTHER COMMON ERRORS.

- (a) *Confusion of parts of speech.* (b) *Incorrect uses of the word LIKE.* (c) *Incorrect uses of connectives.* (d) *Double objects and double subjects.* (e) *Double negatives.* (f) *Ungrammatical construction of the participial phrase.*

Coming under the *second* class of solecisms are forms of nouns, pronouns, verbs, adjectives, and adverbs which violate rules for the inflection of these parts of speech; as,

Mens' for *men's*; *ladie's* for *ladies'*; *cargos* for *cargoes*; *it's* for *its*; *his'n* for *his*; *ain't* for *are not*; *more handsome* for *handsomer*.

ERRORS IN CASE

Case of Nouns.—Since the noun has only two case forms, the nominative and the possessive, few errors in case are likely to arise in its use. One error, however, is very common; namely, the use of the objective case before the gerund or participial infinitive. In the sentence,

“I had not dreamed of Mary doing anything so rash,”

"Mary" is incorrectly used for "Mary's." The error is due to the writer's failure to recognize that "doing," not "Mary," is the object of the preposition "of." Whenever the present participial form of the verb is used as a gerund or as an infinitive in "ing" (sometimes called the participial infinitive), it should take before it the possessive, not the objective, case.

NOTE.—Whenever the present participial form of the verb is used as a noun, but still retains its verb nature sufficiently to take the modifiers of the verb, it becomes a gerund or participial infinitive. The gerund differs from the verbal noun in that it may take the same modifiers that the verb takes; the verbal noun is "noun" not only in use but also in *nature*; it may take only the modifiers of a noun.

Gerund.—His reading the lesson so carefully was what secured him the promotion.

"Reading" is a gerund in this sentence, because it is the present participial form of the verb used as a noun (as subject of the verb "was"). It is still closely related in nature to the verb (as is proved by the objective and the adverbial modifiers which follow).

Verbal noun.—The reading of the lesson occupied a brief time.

In this sentence "reading" is a verbal noun. Unlike the gerund, it can take only adjective modifiers.

Case of Pronouns.—Errors in case frequently arise in the use of the personal pronouns *I, thou, he, she, we, and they*, and in the use of the relative pronouns, *who, who-soever, and whoever*. The reason for this is, that these pronouns, unlike nouns, have different forms for the nominative and the objective cases. Thus in the construction

of a sentence, a writer or a speaker must hold in mind the relations of these pronouns to other words in the sentence, and he must use the forms which denote these relations. He may say without fear of error,

“The teacher praised Mary and George.”

In the use of the nouns “Mary” and “George” he is not compelled to consider whether he is using proper forms to denote the objective case. Should he substitute pronouns for “Mary” and “George,” he would have to remember that special forms of these pronouns denote the objective case; otherwise he might say,

The teacher praised he and she,
for

The teacher praised him and her.

We can overcome such errors only by considering the relations of pronouns, which are inflected for the objective as well as for the nominative and the possessive cases, to other words in the sentence.

Some of the common errors in the case of pronouns are illustrated in the following examples:

1. He suggested an excellent plan to Florence and I (me).

“I” is incorrect, because, being, like “Florence,” the object of the preposition “to,” the pronoun should be in the objective case.

2. She was more cowardly than him (he) (than he was cowardly).

“Him” is incorrect, because, being the subject of a clause understood (not the object of “than”) the pronoun should be in the nominative case.

NOTE. — In such constructions some grammarians sanc-

tion the use of "than" as a preposition, but the majority of them regard it as a conjunction.

3. Mother always treated Harry better than I (me) (than she treated me).

"I" is incorrect, because the pronoun following "than" should be in the objective case, object of the verb "treated" understood.

4. After a little guessing, we decided that it was him (he).

"Him" is incorrect, because a pronoun completing the finite form of the verb "to be" should be in the nominative case.

5. They believed the burglar to be he (him).

"He" is incorrect, because a pronoun completing the infinitive "to be" used with a subject should be in the objective case.

NOTE. — The verb "to be" takes the same case after it as before.

6. My friend, whom (who) I hoped would give me some assistance, disappointed me.

"Whom" is incorrect, because, being the subject of the verb "would give," the relative pronoun should be in the nominative case. It is not, as the careless student is likely to think, the object of the verb "hoped." The clause "I hoped" is used parenthetically, and hence should not affect the structure of the rest of the sentence.

7. The cashier who (whom) we all believed to be reliable has proved to be dishonest.

"Who" is incorrect, because, being the subject of the infinitive "to be" (not the object of the verb "believed"), the relative pronoun should be in the objective case. The

object of the verb "believed" is the phrase, "whom to be reliable."

NOTE. — Remember that the subject of the infinitive is always in the objective case.

8. A crowd of girls and myself (I) decided to spend the afternoon at the park.

9. The blame all falls upon Helen and yourself (you).

The compound personal pronouns "myself," "yourself," "herself," etc., may be used either in a reflexive sense to refer to the subjects of the clauses in which they stand, or in an intensive sense to emphasize the nouns or pronouns which they accompany. As reflexives they can be used only in the objective case as objects of verbs or prepositions; as,

He made himself sick;

or,

She took all this to herself.

As intensives they may be used, not as subjects or objects, but as appositive modifiers of nouns or pronouns in the nominative or in the objective case; as,

You, yourself, told me so;

or,

Then she told the king, himself, her sorrowful story.

10. Why do you object to me (my) being here?

"Me" is incorrect because the gerund "being" (not the pronoun) is the object of the proposition "to." By substituting the noun "presence" for the equivalent phrase "being here," we can easily see the absurdity of using the objective form before the gerund; as,

Why do you object to me (my) presence?

EXERCISES

I. *Insert proper forms of personal pronouns in the blanks left in the following sentences. Use pronouns of the first or third person.*

1. Honors were equally divided between — and —.
2. Mary and — were the only ones permitted to enter.
3. The custodian permitted Harvey and — to enter.
4. May Walter and — go to the theater?
5. Please let Walter and — go to the theater.
6. We were surprised to find that it was — who had accomplished all this.
7. If I were — I would not undertake so much.
8. If you were — what would you do?
9. I knew all the time that it was —.
10. They wished Irene and — to be present.
11. Marie is more studious than —.
12. Father praised her more than —.
13. Had you thought of its being —?

NOTE. — Remember that “being” in this sentence is a gerund with a possessive modifier, not an infinitive with a subject. The gerund of “to be” is completed by the nominative form of the pronoun.

14. How would you like to be (he or him)?

NOTE. — The infinitive “to be,” used as a complementary infinitive, is, like the gerund, and like the finite form of the verb “to be,” completed by the nominative form of the pronoun.

15. I fully expected the visitor to be —.

Note that the infinitive “to be” has a subject.

II. *Insert in each blank the proper form of who, whoever, or whosoever.*

In determining the form to be used, remember that the case of the relative never depends upon any word in the independent clause, but that it belongs to some verb or preposition in the clause which it introduces.

1. ~~who~~ do you think I am ?
 2. Let the severest punishment be visited upon ~~whoever~~ violates his oath.

3. The physician ~~whom~~ we trusted would effect an immediate cure was baffled by the case.

4. The stranger ~~whom~~ I took to be my long-lost brother, proved to be only a worthless tramp.

5. ~~Who~~ do you suppose they elected chairman of the committee ?

— 6. ~~Who~~ did you take him to be ? —

7. ~~Who~~ were the members of the committee supposed to be ?

8. She is one of the girls ~~whom~~ they say are to be married soon.

9. ~~Who~~ do you think I resemble ?

10. I saw the man ~~whom~~ you described.

11. I offer this reward to ~~whom~~ is willing to take the risk.

12. I am willing to choose ~~whom~~ the rest of you approve.

13. The speaker ~~whom~~ they expected to be present, was detained by an accident.

14. He suggested ~~who~~ should be invited.

15. He told me ~~who~~ he wished to appoint.

III. *Criticise the use of the pronouns compounded with self in the following sentences. See page 460.*

1. A few friends and myself were spending a pleasant afternoon on the ice pond.

2. All the credit belongs to yourself; none, to me.

3. The lecturer addressed all his remarks to myself.

4. Myself and wife will be with you to-morrow.

5. I should be pleased to have yourself and your friend take dinner with me.

IV. *Justify the use of the reflexive and the intensive pronouns in the following sentences:*

1. I have taken upon myself the liberty of investigating this matter.
2. The captain of the team took all the credit to himself.
3. Even the judge, ~~himself~~, wept as he listened to the prisoner's story.
4. Your punishment is deserved, as you, ~~yourself~~, must admit.
5. The palmer was heard muttering to himself.
6. In penance, they inflicted many injuries upon themselves.
7. He made no obeisance to any one; not even to the emperor, himself.

ERRORS IN AGREEMENT

Number Forms of Pronouns. — The laws of grammar demand not only that special forms of personal pronouns be used to indicate their case relations to the nouns which they modify, or to the verbs and prepositions to which they belong, but also that special forms be used to indicate their number relation to the substantives for which they stand. *A pronoun representing a singular substantive must be singular; a pronoun representing a plural substantive must be plural.*

Violations of this rule are usually due:

(1) To a tendency to lose sight of the real antecedents, and thus to associate the pronouns with substantives nearest them in position; as,

Whenever one of my friends starts on a journey abroad, I ask them (him) to send me a souvenir card.

In this sentence the pronoun is falsely associated with the substantive "friends" rather than with its real antecedent "one."

(2) To a failure to discern the real number of the antecedent which the pronoun represents. For instance, plural pronouns are often incorrectly used to represent singular substantives, such as *each, every, either, neither* (or substantives modified by these words), because, to the careless mind, these words unconsciously convey plural ideas. Again, singular pronouns are often incorrectly used to represent collective nouns which are plural in meaning. A collective noun is plural when the sense of the sentence in which it is used is such that the noun conveys a plural image; it is singular when the sense of the sentence is such that the noun conveys a singular image. In other words, when a collective noun is so used that the individual idea in it is made more prominent than the collective idea, the noun is plural; when it is so used that the collective idea is made more prominent than the individual idea, the noun is singular. In the sentence,

The mob clapped its hands wildly,
the pronoun "its" is incorrectly used for "their"; for the antecedent "mob" necessarily conveys a plural idea. It is impossible to conceive of "hands" as belonging to the mob; we must think of them as belonging to the separate individuals who compose the mob. Hence, the sentence should read,

The mob clapped their hands wildly.

On the other hand, in the sentence,

The mob blindly followed their leader,
"their" is incorrectly used for "its"; for we now think of the mob as a single body, and not of the individuals who compose the body. The leader belongs not to the separate men, but to the whole group of men who make up the mob.

Number Forms of Verbs.—Errors in the number forms of verbs are due either to a failure to recognize the real subjects of verbs, or to the failure to discern the true number of the subjects to which the verbs belong. The following examples illustrate some of the common errors in the number forms of verbs :

1. A basket of beautiful flowers were (was) presented to the teacher.

The error is due to the tendency to associate the verb with the noun nearest it in position ; “basket,” not “flowers,” is the real subject of the verb.

2. The house, together with its contents, were (was) sold at auction.

The error is due to a disposition to regard as a part of the real subject such parenthetical expressions as are introduced by the phrases *along with, together with, in addition to, as well as*, etc.

3. The committee was (were) not unanimous in its (their) decision.

“Was” and “its” are incorrect, because the lack of unanimity on the part of the different members of the committee makes the idea conveyed by the collective noun “committee” a plural idea. In this sentence, we necessarily think of the separate members who compose the committee rather than of the committee as a single body.

4. Neither Alice nor her mother were (was) invited.

When each of the members of a compound subject connected by *either—or, neither—nor*, is singular, the subject is singular and must take a singular verb. When the members of the compound subject differ in number, the verb agrees with the member nearest it in position ; as,

Neither prayers nor entreaty moves him ;
or,

Either Mary or some of the other members of the family expect to be present.

Number Forms of Adjectives.— *This* and *that*, the only adjectives that are inflected for number, must agree in number with the substantives which they modify. This rule is violated only when these adjectives are used before such words as *kind*, *class*, and *sort*, or before words which, like *molasses*, are plural in form but singular in meaning.

Notes and Warnings.— Remember that the distributive adjectives *each* and *every*, and the alternative adjectives *either* and *neither*, make the substantives which they modify singular; also that these adjectives when used substantively are represented by singular pronouns.

In determining the number of pronouns be careful (1) to ascertain the real antecedents; (2) to determine whether the antecedents are singular or plural.

Remember, likewise, that a collective noun is singular when it conveys the image of a single group without reference to the individuals in the group; that it is plural when it conveys an image of the individuals in a group rather than of the group itself.

In determining the number of verbs, be careful (1) to ascertain the real subjects; (2) to determine whether the number of the subjects is singular or plural.

Remember that parenthetical expressions introduced by such phrases as *together with*, *in company with*, *in addition to*, *as well as*, etc., do not form a part of the grammatical subject, and hence do not affect the number of verbs.

Remember, also, that a collective noun takes a singular or a plural verb according as the noun is made singular or plural by its use in the sentence.

The word *all* is singular when it is equivalent to *everything*; it is plural when it is used in a numerical sense; as, "All is ready" or "All were present."

EXERCISES

I. *Insert the proper form of a personal pronoun in each of the following blanks:*

1. The greatest care consistent with ~~the~~^{his} use should be employed in the operation of mining derricks.
2. Everybody declared — in favor of the motion.
3. The relation of a noun or a pronoun to other words in the sentence determines ~~the~~^{its} case.
4. Let each of us remember how much ~~it~~^{we} may contribute to the welfare of ~~the~~^{their} own city.
5. An organization composed of conscientious citizens can do much through ~~its~~^{their} influence to counteract the evils of graft.
6. Neither Thornton nor Edna would admit that ~~she~~^{he} was wrong.

NOTE. — When singular antecedents of pronouns are of the common gender, or when singular antecedents of different genders are connected by *or* or *nor*, the pronouns representing these antecedents should be masculine pronouns of the third person, singular number; for example,

Everybody should be prepared to state his opinion fully.
Neither Mary nor John was able to bring up his work.

The last sentence might read,

Neither Mary nor John was able to bring up his or her work, but the use of the two pronouns is awkward.

7. Whoever committed the murder should be made to suffer for ~~his~~^{the} crime.

8. If anybody ever revealed the secrets of this society — suddenly disappeared and no one ever knew what became of —.

9. Many an American soldier gave ~~his~~ life for ~~his~~ country in the late Civil War.

10. He is one of those men who always become angry if any one opposes ~~me~~.

11. The congregation has employed ~~A~~ minister for the coming year.

~~A~~ 12. The committee hoped to receive a large donation; but received only ten dollars.

13. The Civic Improvement Society through the zeal of its members has done much toward making our city beautiful, and — (expects or expect?) to do more in the future.

14. The jury disagreed in ~~the~~ opinion of capital punishment.

15. Let ~~every~~ person interested in the measures proposed give them ~~his~~ cordial support.

II. *Insert in each blank a singular or a plural verb, and give reason for the form used :*

~~A~~ 1. A careful study of the rules and principles of grammar — necessary to a proper understanding of rhetoric.

2. The sound of waters rushing through the crevices of the rocks ~~is~~ heard at a great distance.

3. The resolutions adopted by the Northern Ministerial Association — that a great advance is being made in religious matters.

4. A barrel of new potatoes ~~was~~ brought to the house this morning.

5. The family ~~was~~ divided in ~~its~~ or their?) political opinions.

6. One of the views that impressed me most ~~was~~ the St. Clair Flats.

7. A crowd of men, women, and children (was or were?) running in every direction.

8. The audience ~~was~~ in tears.
9. Neither persuasion nor entreaty ~~was~~ heeded by the stubborn boy.
10. The recommendation made by the various members of the different fraternities ~~was~~ at last adopted by the Pan Hellenic Society.
11. The number of students enrolled ~~was~~ rapidly increasing.
12. A number of horsemen ~~were~~ seen approaching from a distant hill.
13. The crowd ~~was~~ orderly.
14. This attack, together with other demonstrations of violence, ~~was~~ the immediate cause of war.
15. Hannibal with all his soldiers ~~was~~ forced to retreat into Spain.
16. This bill along with a number of other measures ~~was~~ vetoed by the president.
17. Each of the boys ~~was~~ assigned to a position in the rear of the stage.
18. Neither of the horses ~~was~~ able to continue the journey.
19. All that medical skill can do ~~has~~ been done to relieve the patient.
20. All ~~was~~ satisfied with the results.
21. She is one of those conscientious girls who ~~are~~ always looking out for the welfare of others.

III. Look up the number of the following nouns, and use them in sentences as subjects of verbs: *athletics, ethics, news, politics, mathematics, measles, mumps, trumps.*

ERRORS IN THE USES OF THE VERB

ERRORS IN TENSE

Errors in tense are usually due to a failure to discern the real time relation which exists either between the verbs in compound or in complex sentences, or between

verbs and their complementary infinitives. Since sequence of tense is a matter of relation, no hard and fast rules for the governing of tense forms can be laid down. Two principles, however, relating to sequence of tense must be kept in mind : first, that the tenses of verbs in compound and in complex sentences should be the same unless there is a change in the point of time ; second, that, where there is a change in the point of time, the tense forms must be in accord ; that is, such tense forms must be used as will express the exact time relation. Some of the common errors in tense are illustrated in the following examples :

1. Marmion was annoyed at the question put to him by Sir Hugh, but with supreme effort he controls (controlled) himself and makes (made) a calm reply.

Since the time referred to in both clauses is the same, there is no reason why the tense of the verbs in the second statement should differ from the tense of the verb in the first clause. The error is likely due to an awkward attempt to use the "historical present" tense. By "historical present" we mean the use of the present tense to express, vividly, a past action. This tense form often serves an important purpose in exciting narration ; but, as only the skillful writer knows how to employ it effectively, it is better for the young writer to avoid its use.

2. If he were not so careless, he would have been promoted.

Since both verbs refer to the same time in the past, the sentence should read,

If he had not been so careless, he would have been promoted.

The person's carelessness now could not affect his standing in the past.

3. Whoever dishonors the flag, has declared (declares) himself a traitor.

“Has declared” is wrong, because the verbs in both clauses refer to the same time.

NOTE. — Truths of a general nature are usually expressed in the present tense.

4. If he should be elected, he will (would) fill the position creditably.

“Will” is incorrect, because the tense of a verb in the subordinate clause of a conditional sentence must accord with the tense of the verb in the main clause. “Shall” or “will” in the dependent clause must usually be followed by “shall” or “will” in the independent clause; “should” or “would” must usually be followed by “should” or “would.”

5. We hoped to have arrived (to arrive) in time for the morning service.

“To have arrived” is incorrect, because the infinitive denotes an action which is present in its relation to the time of the main verb. It is impossible to hope for something to happen in the past.

A hope, a wish, an intention, or an expectation can be fulfilled only in the present or in the future; hence verbs of wishing, hoping, intending, or expecting cannot properly be completed by the perfect infinitive; they must always be completed by the present infinitive.

6. He would like to have gone.

In this sentence the infinitive is incorrectly made to express the time which the main verb is intended to express. The desire to go is past, not present; but the “going”

itself is present in relation to the desire. Hence the sentence should read,

He would have liked to go.

7. I am sorry to have missed you.

This sentence is correct because the time expressed by the infinitive is past in relation to the time of the main verb. It is possible to be sorry now for something which has happened in the past. It would be equally correct to say,

I was sorry to miss you ;

or,

I was sorry to have missed you.

In all these sentences the infinitives express the real time relation which exists between them and the verbs upon which they depend.

The infinitive expresses time only relatively. The present infinitive expresses an action, being, or state which is present, in its relation to the past, present, or future ; as,

I was glad to see you.

I shall be glad to see you.

The perfect infinitive expresses an action, being, or state which is past in its relation to the past, present, or future ; as,

I am pleased to have accomplished this.

I was pleased to have accomplished this.

I shall be pleased to have accomplished this.

EXERCISE

Criticise incorrect tense forms of verbs and infinitives in the following sentences :

NOTE. — A general truth is usually expressed in the present tense.

1. If President Hay should accept the position offered him in this college, he will be cordially received by the students.

2. Then Rustum recognizes Sohrab, and as he gazed upon the face of his dying son his heart filled with anguish.

3. He is a boy who could always be trusted, for he never deceives any one.

4. When I leave high school, I shall enter a training school for nurses; then if misfortune should come, I shall be prepared for it.

5. If I had been well, I should have been glad to have been with you.

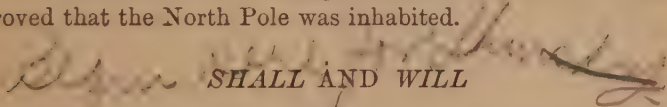
6. The Russians hoped to have defeated the Japanese in the early part of the war.

7. He expected to have settled the matter long ago.

8. We were willing to have done anything to bring about peace.

9. I saw an inscription on the Bunker Hill Monument, but I cannot remember what it said.

10. The lecturer cited many scientific facts which, he said, proved that the North Pole was inhabited.



SHALL AND WILL

The simple uses of *shall* and *will* in direct statements are pretty generally understood. Every one who has studied grammar probably knows that *shall* is used in the first person to denote future time; in the second and third person to denote determination on the part of the speaker. He knows, also, that *will* is used in the first person to denote purpose, intention, inclination, or any mental state which implies exercise of the speaker's will; in the second and third person to denote mere futurity. Errors, then, which occur in the uses of *shall* and *will* in direct statements are due not so much to ignorance of the rules for their uses as to a careless employment of these auxiliaries.

For instance, if we stop to think, we can easily see that *will* is incorrectly used in such sentences as,

I will be pleased to see you soon.

I hope I will be able to come.

I think I will feel better soon.

Since *will* in the first person denotes that the speaker is exercising volition, the preceding sentences mean, in the first, that,

I am determined to be pleased ;

in the second, that,

I hope I am inclined (or intend to be able) to come ;

in the third, that,

I think I intend to feel better soon.

In determining which auxiliary, *shall* or *will*, to use in direct statements, it will be helpful to the student to note that *shall* in the first person is equivalent to the phrase *going to*; in the second and third person, to *must*; also that *will* in the first person is equivalent to *intend*, *am determined*, or to any verb expressing volition; in the second and third person, to the phrase *going to*. Note the following sentences, in which the uses of *shall* and *will* are made clear through the equivalent forms in parentheses:

Shall

1. I shall (am going to) be promoted.
2. You shall (must) obey me.
3. He shall (must) pay me.

Will

1. I will (intend or am determined to) go.
2. You will (are going to) be successful.
3. The beauty of the interior will (is going to) surprise you.

Exceptional Uses of Shall and Will:

1. *Shall* is used in the third person to express prophecy; as,

And it shall come to pass.

2. *Will* is used in the second and third person to express a polite command or order; as,

You will please be present at the next English Conference.

3. *Will* is used in the first person to express promise; as,

I will pay you what I owe next Monday.

EXERCISE

Insert in each blank the proper auxiliary, shall or will; give reasons for your choice.

Test the correctness of the auxiliary used by substituting equivalent verbs or verb phrases.

Remember that will should not be used in the first person after verbs of thinking, hoping, fearing, or before words expressing pleasure, necessity, obligation, or inability.

1. We ~~will~~ be compelled to start early.
2. The recent rains ~~will~~ hinder our progress.
3. I ~~shall~~ drown; nobody — help me.
4. I ~~will~~ not be here next year, but you ~~shall~~ be here.
5. I ~~will~~ be unable to accomplish the task before morning.
6. I ~~will~~ not endure his impertinence.
7. I fear I — not be equal to the emergency.
8. You — come, I am sure.
9. You — come; you see I am determined.
10. You — make the reparation which I demand.
11. You ~~will~~ gladly make reparation for the wrong which you have unconsciously done.

12. You — now lay aside your books, pupils, and listen to what I have to say.

13. If you — help me, I — be under great obligations to you.

14. "And your sons and your daughters — prophesy, and your young men — see visions, and your old men — dream dreams."

15. General Bradford, you — advance upon the fort at daybreak.

16. I — not make any concessions to her; I — be as stubborn as she is.

17. You — not have this piece of silk, for I saw it first.

18. I — bestow a beautiful gift upon whoever finds the end of the rainbow.

19. We — be delighted to have you with us on that occasion.

20. We hope we — be permitted to enter the contest.

SHOULD AND WOULD

Should and *would* as the past tense forms of *shall* and *will* generally have uses in sentences corresponding to the uses of *shall* and *will*. *Should* is used in the first person as a mere tense sign without reference to a volitional state of mind, and in the second and third person to denote that the action implied is under the speaker's control; *would*, like *will*, is used in the first person to express determination, intention, or inclination, and in the second and third person as a mere tense sign. The proper uses of *should* and *would* are illustrated in the following sentences:

1. I should be glad to join you, if I could do so.

"Should" is used in this sentence as a mere tense sign

without reference to volition. It corresponds to "shall" in the sentence,

I shall be glad to join you if I can do so.

2. The jury decided that the prisoner should be put to death.

"Should" here denotes determination on the part of the body pronouncing the sentence. It corresponds to "shall" in the direct statement made by the jury; as,

The prisoner shall be put to death.

3. I would go; nobody was able to hinder me.

"Would" in this sentence denotes determination on the part of the speaker; it corresponds to "will" in the sentence,

I will go; nobody can hinder me.

4. Father would not permit me to skate.

In this sentence "would" is used as a mere tense sign, corresponding to "will" in the sentence,

Father will not permit me to skate.

Exceptional Uses of "Should" and "Would."—1. *Should* is often used to express duty, obligation, or propriety; as,

A pronoun should agree with its antecedent in person and number.

Every citizen should cast a vote.

2. *Would* is frequently used to express a wish; as,

I would (wish) that he were here.

3. *Would* is used to express customary or habitual action; as,

Nicholas Vedder's adherents would (were in the habit of

sitting) sit around the village inn and tell (telling) endless sleepy stories about nothing.

Uses of "Shall" and "Will" in Direct Questions. — Many people who employ *shall* and *will* correctly in direct statements, frequently misuse them in asking questions. The reason for this confusion is, that the proper auxiliary to be employed in the question is determined by the form expected in the answer; thus the speaker, in asking the question, must keep in mind the answer which he expects. Study the uses of *shall*, *will*, *should*, and *would* in the following examples :

1. *Ques.* — Shall you be there this evening?

Ans. — I shall be there.

2. *Ques.* — Will you please to be there this evening?

Ans. — I will be there.

"Shall" and "will" in these sentences are correct. In the first question the speaker is inquiring not about the intention of the person addressed, but about a future action; hence he expects the person addressed to reply,

I shall (am going to) be there.

In the second question, the speaker is inquiring not merely about future action, but about the intention of the person addressed; he wishes to exact from that person a promise; hence he expects the person addressed to reply,

I will (promise to) be there.

NOTE. — The uses of *should* and *would* in questions correspond to the uses of *shall* and *will*.

Uses in Indirect Statements or Questions. — The auxiliaries *shall*, *will*, *should*, and *would* used in indirect statements or questions should agree with the forms used in the cor-

responding direct statements or questions. Note the following examples:

1. Indirect statement—He says he shall be obliged to resign.

Corresponding direct statement—I shall (am going to) be obliged to resign.

2. Indirect statement—Cæsar says he will take the tenth legion and march against the enemy.

Corresponding direct statement—I will (intend to) take the tenth legion and march against the enemy.

3. Indirect statement—He hoped he should be set free.

Corresponding direct statement—I hope I shall be set free.

4. Indirect statement—The principal said that the boys should come to his terms.

Corresponding direct statement—The boys shall (must) come to my terms.

5. Indirect question—The applicant asked whether he should be required to take an examination.

Corresponding direct—Shall I (am I going to) be required to take an examination?

EXERCISES

I. 1. *Write three sentences illustrating the use of **should** as a mere tense sign; write three illustrating its use to express determination on the part of the speaker.*

2. *Write three sentences illustrating the use of **would** as a mere tense sign; write three illustrating its use to express volition.*

*Test the correctness of the auxiliary used by substituting corresponding forms of **shall** and **will**. Note examples illustrating uses of **should** and **would** (page 477).*

II. 1. *Use each of the auxiliaries **shall**, **will**, **should**, and **would**, in a question. Test the correctness of the auxiliaries*

used by writing the corresponding answers. Remember to use in the question the form which you expect in the answer.

2. *Illustrate the different uses of shall, will, should, and would in indirect statements. Test the correctness of the auxiliaries used by writing the corresponding direct statements.*

Note that indirect statements follow verbs of saying, thinking, perceiving, etc.

III. *Insert in each blank the proper auxiliary shall, will, should, or would; give reason for your choice:*

1. I ~~will~~ ^{should} like to suggest a different method of solving that problem.

2. We determined that we ~~will~~ ^{should} conquer the rebellious tribes.

3. The governor ~~will~~ ^{should} have pardoned the convict if he could consistently have done so.

4. We ~~will~~ ^{should} have arrived earlier had the roads been in better condition.

5. I — that I had taken his kindly advice.

6. If this assistance — be offered to you, — you accept it?

7. — we admit into this club any one who is not a college graduate?

8. If you were placed in my position, — you not feel uncomfortable?

9. If you were I — you accept the apology?

10. — you be able to deliver this message in time?

11. James promised me that he — be there in time.

12. The policeman feared that he — lose his position when the new mayor came into office.

13. The operator replied that he — make no compromises with the miners.

14. He is sure that he — be elected judge.

15. He hopes he — succeed in disarming prejudice.

16. We do not know how we —— spend the latter part of the vacation.

17. The mayor said that the laws —— be obeyed; that he —— leave no stone unturned to bring criminals to justice.

18. The prophet said that there —— be wars and rumors of wars.

19. The judge asked the prisoner if, in case of pardon, he —— keep out of further trouble.

IV. *Criticise the uses of shall, will, should, and would in the following sentences; give reasons for criticisms made:*

1. Do you think the judge shall discharge the prisoner?

2. Will we be urged to attend the convention?

3. Will we grant their request?

NOTE. — In asking a question *will* or *would* should never be used with a first person pronoun; one is not likely to question his own inclination, intention, or determination.

4. Would you not be surprised if Congress should make this appropriation?

5. He promised me that he should be there on time.

6. The treasurer said he was confident that he would be elected, and he probably should have been, had his promised supporters not betrayed him at the last moment.

7. Would we be censured if we should refuse to comply with the terms?

8. I will be delighted to discuss the matter with you.

9. He hoped he would not be misunderstood.

10. He hoped his position in the matter should not be misinterpreted.

11. The prisoner wondered whether or not he would be discharged.

12. The officer feared that he would be compelled to resign.

13. I will always feel under obligation to you for this favor.

14. Should you give a decision in his favor, if you were I?

15. They should have made the treaty earlier if other powers had not intervened.

So simple here

USES OF THE INDICATIVE AND OF THE SUBJUNCTIVE MODES IN CONDITIONAL, CONCESSIVE, AND OPTATIVE CLAUSES

The *indicative* mode is used to assert a fact or an assumed fact; the *subjunctive* mode is used to assert a condition which is doubtful, improbable, or even contrary to fact. The error of using the indicative mode for the subjunctive is most likely to occur in *conditional*, *concessive*, or *optative* (from the Latin infinitive *optare* meaning *to wish*) clauses. Study the uses of the indicative and the subjunctive modes in the sentences below:

1. If it is raining (meaning that it is), I shall go anyway.

The indicative "is" is correctly used because the condition is asserted as a fact. The thought of the sentence is equivalent to the thought of the sentence,

It is raining; nevertheless I shall go.

2. If he is here (assuming it as a fact that he is here), he will be glad to meet you.

Again the indicative "is" is correctly used because the condition asserted is assumed to be a fact. The thought of the conditional clause is equivalent to the thought of the phrase,

Assuming it as a fact that he is here.

3. If he were here (meaning he is not here) he would be glad to meet you.

The subjunctive "were" is correctly used because the condition asserted is contrary to fact.

4. If he be honest (a condition which has not been established as a fact, or a condition which is doubtful), he will pay me what he owes me.

The subjunctive "be" is correctly used, because the condition asserted implies doubt in the mind of the speaker. The thought of the conditional clause is equivalent to the statement,

He may possibly be honest, though I doubt it.

5. Though he is very ill, he will probably recover.

The indicative "is" is correctly used, because the concessive clause expresses a fact. The thought of the sentence is equivalent to the thought of the sentence,

He is very ill; yet he will probably recover.

6. Though he were king of a hundred realms, I would not serve him.

The subjunctive "were" is correctly used, because the concessive clause expresses a condition contrary to fact. The concessive clause is equivalent to the statement,

He is not king of a hundred realms.

7. Though he be defeated, he will bear up like a man.

The subjunctive "be" is correctly used, because the concessive clause expresses a condition which is doubtful or improbable. The thought of the sentence is equivalent to the thought of the following:

He may possibly (though I do not think it probable) be defeated; if so, he will bear up like a man.

8. I wish I were assured of his friendship.

The subjunctive "were" is correctly used, because the wish expressed is contrary to fact.

NOTE. — Although a few grammarians sanction the use of the indicative mode of the verb *to be* in some optative clauses, the burden of authority is opposed to such usage.

In the employment of verbs in conditional, concessive, or optative clauses, it would be well for the student to ask himself the question: Is the clause intended to express a real or an assumed fact, or is it intended to express a condition which is doubtful or contrary to fact?

EXERCISES

I. *Rewrite the following sentences, changing the first clause in each sentence to an equivalent conditional or concessive clause, and making such changes in the following clause as the sense demands. Remember that if the first clause expresses a real or an assumed fact, the indicative mode should be used; if it expresses a condition which is doubtful or contrary to fact, the subjunctive mode should be used.*

- | | | |
|---------|---|---|
| If: | { | 1. He is high tempered; yet every one likes him. |
| | 2. He is, I assume, here, and he will be pleased to address you. | |
| | 3. He is not here, or he would gladly address you. | |
| | 4. He may possibly (though I doubt it) be here; if so, he will gladly address you. | |
| Though: | { | 5. He is in great distress; yet he manifests no pain. |
| | 6. He may possibly slay me; yet will I trust him. | |
| | 7. He is not a giant; if he were, I should not fear him. | |
| | 8. Mayor Roble was popular, nevertheless the Council did not hesitate to impeach him. | |

II. *Insert an indicative or a subjunctive form of the verb "to be" in each blank left in the following sentences:*

1. If I —— you, I would take up the study of Spanish.
2. If he —— convicted, no one believed him to be guilty.
3. If she —— sincere (a thing which is very doubtful), she will have an opportunity to prove it.
4. If he —— absent (as I assume that he is), let me take his place.
5. Though the weather —— disagreeable, we enjoyed our visit thoroughly.
6. Though the heaviest burden —— laid upon me (a thing which is possible but not likely to occur), I shall endure it for the sake of my country.
7. Would that I —— free from all fear of public opinion.
8. I wish I —— taller.

CONFUSION OF TRANSITIVE WITH INTRANSITIVE VERBS

Forms of the transitive verbs *lay*, *set*, and *raise* are often incorrectly used for forms of the intransitive verbs *lie*, *sit*, and *rise*. This error is sometimes due to a failure to recognize that the former verbs (*lay*, *set*, and *raise*) should be used only in a transitive sense; the latter, in an intransitive sense: that the former verbs, which mean respectively *to cause to lie* or *to deposit*, *to cause to sit* or *to place*, and *to cause to rise* or *to lift up*, require objects to complete their meaning: that the latter, which mean respectively *to recline*, *to be in a position of rest*, *to ascend* or *go up*, do not require objects to complete their meaning. For example,

We lay (deposit) the book on the table; then we lie (recline) on the couch to rest:

or,

We set (place) the food on the table; then we sit (take a resting position) down and enjoy the meal;

or,

We raise (lift up) the lid of the teakettle, and the steam rises (ascends or goes up).

This error is not always due, however, to a confusion of transitive and intransitive ideas; it is perhaps oftener due to ignorance of the principal parts of these verbs, or to a careless employment of their past forms. For instance, the use of "laid" for "lay" in the sentence, "He laid down," is due either to a confusion of transitive and intransitive ideas, or, as is more likely, to a failure to recognize that "lay" not "laid" is the preterite (past) form of "lie."

In using any of these verbs, then, it would be well for the student to ask himself first the question: Does the sense of the sentence demand the transitive verb *lay*, *set*, or *raise*, or does it demand the intransitive *lie*, *sit*, or *rise*? then, What are the past forms of the verb which I am to use?

EXERCISES

I. *Memorize the principal parts of the verbs lie, lay, sit, set, rise, and raise. Insert proper forms of lie and lay in the blanks left in the following sentences; give reasons for the forms used:*

1. Vast treasures are —— away under the sea.
2. Will he be able to sustain the heavy burden —— upon him?
3. Then after they had —— all their cares aside, they —— down in the cavern to sleep.
4. The lion and the lamb shall —— down together.

5. How long they would have —— there if they had not been interrupted by the Indians, I do not know.

6. Let all books be —— aside.

7. There they —— for hours with the cold rain dripping on their faces.

8. Let us hope that this responsibility will be —— where it belongs.

9. The bear has —— dormant all winter.

10. While we were —— off the tennis court the others were idly —— on the ground laughing at us.

II. *Insert proper forms of sit and set in the blanks left in the following sentences; give reasons for forms used:*

1. Nero —— fire to Rome, then —— down to watch the city burn.

2. After the time for departure had been ——, they —— down to discuss the route which they should follow.

3. Where did you —— in the convention?

4. The skirt —— well.

5. The farmer expects to —— fourteen hens to-morrow. How many do you think will ——?

6. The child had —— in one position so long that he could scarcely move.

7. Cæsar —— out at daybreak.

8. The sun had —— before we continued our journey.

9. The men —— to work at an early hour.

NOTE. — The verb *set* may be used intransitively in the sense of *starting out*, as in the seventh sentence; in the sense of *passing below the horizon* or *declining*, as in the eighth; or in the sense of *begin*, as in the ninth.

III. *Insert proper forms of rise and raise in the blanks left in the following sentences; give reasons for forms used:*

1. The river —— to a great height.

2. Mitchell quickly —— and denied the charge.

NOTE. — For the distinction between **rise** and **arise**, consult the dictionaries, — particularly the dictionaries of synonyms.

3. A question in regard to the applicant's fitness for the position has —.

4. The question has been — as to whether the action of the court is legal.

5. When the yeast begins to — the sponge, set the pan near the fire and let the dough — to the top.

6. — up, all ye hosts and conquer the foe.

7. Then every man — to the defense of his country.

8. Continue to — your standard and you will continue to —.

IV. Use *lie, lay, sit, set, rise, and raise* in original sentences. Change the verb in each sentence to the preterite (*past*), then to the past participial form.

Confusion of Verb Forms. — Errors in the uses of the preterite (simple past) and participial forms of verbs are due either to ignorance of the principal parts of verbs or to a misunderstanding of the function of these forms. The person who says, "He seen" or "He done" for "He has seen" or "He has done," either mistakes *seen* or *done* for the simple past form of *see* or *do*, or else he does not know that the participial form of the verb (if it differs from the preterite or simple past form) cannot be used to make an assertion without the help of an auxiliary verb. In other words, *seen* and *done* are not verbs but participial forms of verbs. Properly used without auxiliaries, they are participles; but with the help of auxiliaries they may become parts of verb phrases; as,

The beautiful chrysanthemums *seen* at the floral festival are of a rare variety (participle).

Beautiful chrysanthemums of a rare variety *were seen* at the floral festival (verb).

NOTE. — This error, using the past participle as a past verb, can arise, of course, only when the preterite and participial forms differ. All regular verbs and many irregular verbs have the same forms for the preterite tense and the past participle, and a few verbs like *sing*, *ring*, *drink*, *shrink*, *swim*, etc., have two forms for the preterite tense, one of the forms being the same as that of the past participle.

In the writing of an earlier period, a distinction between the two preterit forms of these verbs, was not strictly observed. *Sprung*, *rung*, *sung*, etc., used as verbs without the help of auxiliaries, frequently occur in the poetry of Scott and of other writers of his time; as

“The antlered monarch of the waste
Sprung from his heathery couch in haste.”

Modern usage, however, sanctions only one form for the preterite tense of each of these verbs; namely, the forms *sang*, *rang*, *drank*, *shrank*, and *swam*.

Again, the person who says, “I have saw” and “I have went,” instead of “I saw” (or “have seen”) and “I went” (or “have gone”), either mistakes *saw* and *went* for past participial forms of the verbs *see* and *go*, or else he does not know that the preterite forms of verbs do not require the help of auxiliary verbs. Persons in the habit of using wrong forms of this sort can correct their errors only by constant watchfulness.

Many other errors in the uses of preterite and participial forms of verbs are due to ignorance of the principal parts of the verb, as in the use of *bursted* for *burst*, *gotten* for *got*, and *dove* for *dived*.

EXERCISES

I. *The preterite and past participial forms of the following verbs are often confused: see, do, go, run, come, begin, ring, sing, drink, shrink.*

Memorize the principal parts of these verbs, then use the preterite and past participial forms in original sentences.

II. *The preterite and participial forms in the following verbs vary with the change in meaning of the verbs: bid, strike, light, hang. Memorize the principal parts of these verbs as follows:*

Bid (in the sense of command).

Bid (in the sense of bidding at auction).

Strike (in the sense of being smitten by misfortune).

Strike (in the sense of giving a blow).

Light (in the sense of illuminating).

Light (in the sense of descending from flight).

Hang (in the sense of suspend).

Hang (in the sense of putting to death).

Use the preterite and past participial forms of these verbs in original sentences.

III. *Memorize the principal parts of the following verbs: awake, blow, break, burst, grow, heat, ride, shine, show, slay, speak, strive, throw, write, forget, freeze, fly, flee, flow, get.*

Use the preterite and past participial forms of these verbs in original sentences.

IV. *Criticise the verbs and verb forms used in the following sentences:*

1. They run rapidly toward the burning building.
2. When the boy had ran two thirds of the distance his strength give out completely and he collapsed.
3. He done all he could ; have you did as well ?
4. We seen him, but not until he had saw us first.

5. I think I could have did better work if I had came to school more regularly.

6. How often have you went there?

7. The boy had swam to the middle of the stream before he perceived his danger.

8. When the band begun to play the horse become frightened.

9. We bid them good-by.

10. Mother often bid me stay away from the water.

11. We bade fifteen dollars upon a beautiful piece of pottery.

12. The final blow for liberty has been stricken.

13. The old man was struck to the earth with humiliation.

14. The murderer was hung by the mob before the officers could interfere.

15. The sheriff who hung the murderer was afterward struck with remorse.

16. The swimmer dove to the bottom of the stream.

17. When the supply of food give out the explorers eat horse flesh, or in fact anything they could get.

18. The traitor flew from justice.

19. The river has overflown its banks.

20. I had gotten halfway down the street when I discovered that I had forgot my umbrella.

21. It has been proven beyond doubt that Burr was guilty of treason.

22. When it was showed that illegal means had been employed to elect the mayor, the election was declared void.

23. After they had strived many years to set aside the evil, they give up in despair.

24. They slayed him where he stood.

25. I have wrote many compositions on *Spring*.

26. The flowers sprung up in a few days after we planted the seeds.

27. She has sang that song often, yet she sung it again last night.

28. Then the awful serpents swum swiftly to shore.
29. They had rang for help before I rung.
30. He come three days in succession before he discovered that we had went away for the summer.

SPLIT INFINITIVE

The "split infinitive," so called, is one in which an adverb or an adverbial phrase is used between *to*, the sign of the infinitive, and the infinitive itself ; as,

To almost succeed.

To in a measure forget.

Although such usage is not ungrammatical, it is generally awkward and should be avoided by the inexperienced writer.

INCOMPLETE AND OMITTED VERB FORMS

The habit, peculiarly American, of cutting short what we have to say, is perhaps best illustrated in the very prevalent use of incomplete verb forms and in the omission of verbs necessary to the sense of sentences. With a characteristic disposition to abbreviate, we say in answer to the question,

"Do you expect to be there?"

"Yes, I fully expect to," for "Yes, I fully expect to be there." Again we ask,

"How are you?" (a question which *might* mean, "How are you *financially*?") for "How are you feeling?"

Still again we say, incoherently,

"She gives me more credit than Mary," instead of "She gives me more credit than she gives to Mary" or "She gives me more credit than Mary gives me."

Although such ellipsis when it does not cause ambiguity is allowable in conversation, it really violates a principle in grammar, and therefore should not be used in formal writing.

OTHER COMMON ERRORS

Confusion of Parts of Speech. — The parts of speech oftenest confused with other parts are: (1) adjectives misused for adverbs; (2) adverbs misused for adjectives; (3) prepositions misused for conjunctions.

The words oftenest confused are illustrated in the following sentences:

1. I could scarce (scarcely) endure the thought of leaving home.
2. Most (almost) all of the members were in favor of the motion.
3. We like our new minister full (fully) as well as we liked our former one.
4. These pupils are not near (nearly) so hard to control as the others.
5. John is some (somewhat) better to-day.
6. She reads very good (well) indeed.
7. The child behaves lovely (well).

In these sentences the adjectives "scarce," "most," "full," "near," "some," "good," and "lovely" are incorrectly used for the adverbs which are indicated by parentheses.

1. The music sounded sweetly (sweet) to our sleepy ears.
2. Mother feels too badly (bad) to go to church this morning.
3. The wind blew coldly (cold) and keenly (keen) from the north.
4. The rose smells sweetly (sweet).
5. Let us stand firmly (firm) in the defense of right.

In these sentences the adverbs "sweetly," "badly," "coldly," "keenly," and "firmly" are incorrectly used for the adjectives "sweet," "bad," "cold," "keen," and "firm." The qualities expressed by these words belong, not to the actions asserted by the verbs, but to the persons or things named in the subjects of the sentences.

In sentences of this kind it is sometimes difficult to determine whether the quality to be expressed belongs to the action asserted by the verb or whether it belongs to the subject of the verb. In the sentences,

The child sat quietly in his little desk,

The child sat quiet in his little desk,

the adverb "quietly" and the adjective "quiet" are equally correct. In the first sentence the adverb "quietly" describes the manner of sitting; in the second sentence the adjective "quiet" expresses a quality of the child.

Incorrect Uses of *Like*. — The word *like* should never be used to connect two clauses. In the sentence,

He rides just like (as) the old troopers used to ride,

"like" is incorrectly used as a subordinating connective in place of "as." Should the verb in the subordinate clause be omitted, leaving the word "trooper" a substantive part of the principal clause, the adverb "like" would then need to be substituted for the adverbial connective "as." In constructions of this sort, "like," though it is either adjective or adverb, is used with the force of a preposition, governing the objective case of the noun or pronoun following. The use of *like* for *as if* is even worse than its use for *as*. In the sentence,

He acted like (as if) he was (were) angry,

not only is "like" incorrectly used as a connective, but it

also fails to express the true relation between the clauses. By expanding the above abridged conditional sentence into the equivalent sentence,

He acts as he would act if he were angry,

we can easily see that "like" does not express the necessary relation of comparison and condition which the double connective "as if" expresses. The sentence should read,

He acts as if he were angry.

Incorrect Uses of Connectives.—The careless use of connectives, resulting in incoherence and lack of emphasis, has already been discussed in chapter III, page 92. It seems well, however, to emphasize, in this chapter, their grammatical functions. The errors which are most common are (1) the use of coördinating connectives to connect elements of unequal rank; (2) the confusion of connectives which are used correlatively with adverbs or adjectives; (3) the false reference of *which* to refer to a verb, adjective, or clause. These errors are illustrated in the sentences below:

1. On the second shelf is a row of books written by my countrymen, and which comfort me in my hours of loneliness.

In this sentence the coördinating connective "and," which should always connect elements of equal rank, is incorrectly used to connect the participial phrase "written by my countrymen," with the subordinating clause "which comfort me in my loneliness." The sentence should read,

On the lower shelf is a row of books which have been written by my countrymen and which comfort me in my hours of loneliness,

or, still better,

On the lower shelf is a row of books which, as they have been written by my countrymen, comfort me in my hours of loneliness.

2. Hoping that he might restore peace and to bring about a condition favorable to progress, the president made this proclamation.

Again "and" is made to connect elements of unequal rank; it connects the dependent clause "that he might restore peace" with the infinitive phrase "to bring about a condition favorable to progress." The sentence should read,

Hoping that he might restore peace and that he might bring about a condition more favorable to progress, the president made this proclamation,

or,

Hoping to restore peace and to bring about a condition, etc.

3. As I passed through the corridors, I noticed that the walls were black and the windows had not been washed for a long time.

In this sentence "and" connects elements which are only apparently unequal; the omission of the subordinating connective "that" before the last clause, "the windows had not been washed for a long time," makes that clause appear as a statement, whereas it is really equal in rank (as the object of the verb "noticed") to the preceding clause, "that the walls were black." The sentence should read,

As I passed through the corridors, I noticed that the walls were black and that the windows had not been washed for a long time.

4. The people contributed not only a large sum of money to

the San Francisco sufferers, but also sent vast supplies of food and clothing.

In this sentence the correlative conjunction, "not only—but also," which is a coördinating connective, is made by the position of its parts to connect the noun "sum" with the verb "sent." That it may connect elements of equal rank the sentence should read,

The people not only contributed large sums of money, but also sent vast supplies of food and clothing.

The elements connected by a correlative conjunction should always be preceded by the parts which constitute the correlative. For example, if two verbs or two adjectives, or two nouns, or two phrases, are intended to be connected, the adverbial or adjective part of the connective should precede the first verb, or adjective, or noun, or phrase, and the connective part should precede the second verb, or adjective, or noun, or phrase.

5. He is superior not alone in his grasp of the situation but also in his method of dealing with it.

In this sentence the adverb "alone" is falsely used in place of "only" as a correlative part of a conjunction. The sentence should read,

He is superior not only in his grasp of the situation, but also in his method of dealing with it.

6. The situation is as favorable if not more favorable than it was yesterday.

In this sentence the connective "than" is falsely used in place of "as," which is the true correlative of "as well." The error is due to the incoherent position of the parenthetical phrase "if not more favorable," which, with its

comparative adverb "more," makes the use of "than" seem correct. The sentence should read,

The situation is as favorable as it was yesterday, if not more favorable.

7. He told me to read, which I did.

8. The day is hot which adds to our discomfort.

In these sentences "which" is ungrammatically used to refer, in the seventh, to an infinitive, and in the eighth to an adjective. Strict usage requires a definite noun or pronoun as the antecedent of "which." The seventh sentence should read,

He told me to read, a direction which I obeyed,
or, still better,

He told me to read and I did so.

The eighth sentence should read,

The day is hot, a condition which adds to our discomfort,
or, better,

The heat of the day adds to our discomfort.

NOTE. — The use of *which* to refer to verbs, adjectives, infinitives, participles, phrases, and clauses is not uncommon among good writers, but such usage is questioned by the best grammarians and rhetoricians.

Double Objects and Double Subjects. — The error of using a double subject of a verb and that of using a double object of a verb or of a preposition are very common among uneducated and careless people. It is not unusual to hear such expressions as,

John, he said he would come.

The book which you have loaned me, I will return it tomorrow.

She had a peculiar eye which she had the power of turning it up until you could see only the white of it.

There is no surer sign of illiteracy than the use of a double subject or of a double object.

Double Negatives. — We are all familiar with the double negatives in such expressions as,

He didn't say nothing.

I haven't had no rest all day.

There won't be no exercises to-day.

We regard the error in each of these sentences as one of the worst violations of good grammar. In such expressions as,

He couldn't scarcely get his breath,

He hadn't been out of the room hardly three minutes,

He wasn't gone but a minute,

the use of the double negative is just as faulty, though most people are not so conscious of the illiteracy.

The Ungrammatical Construction of the Participial Phrase. — A participial phrase must modify some noun or pronoun in the sentence to which the phrase belongs. When the clause or sentence with which the phrase is associated contains no word to which the participle may refer, the participle has no real structure in the sentence ; as,

Sitting near my window, a runaway horse ran by.

Such a violation of the laws of good usage makes the sentence incoherent.

EXERCISE

Correct the errors in the following sentences and give reasons for the corrections made :

1. Sometimes he stops to talk politics to men along the line and with whom he is acquainted.

2. He declares that unconsciously, and combined with higher things, paganism is yet a factor in religion.

3. The story was enough to make any one shake and to cause their teeth to chatter.

4. I thought sure something was shaking my bed, but I found that it was only me trembling from fright.

5. I laid down and cried myself to sleep.

6. The lesson progressed without me being called upon.

7. I did not enjoy myself near so much as usual.

8. This morning I came to school without my lesson and feeling very much worried over prospective failure in the recitation.

9. I could not enjoy the work though I tried to.

10. As I looked up, I saw a boy who I suddenly realized I owed ten cents.

11. The most interesting time of a child's life is when they first start to school.

12. I shall try and see you at the end of the period.

13. The poems which I believe brings out his originality most are the following.

14. His view of conceit is much different than his general view.

15. When you read his poems you cannot help from coinciding with his views.

16. If some girl or boy should declare that their football team was better than ours, we would hastily deny the statement.

17. A student was called upon to recite, and the floor being slippery and rising from her seat, she fell.

18. My feelings were different to what they are now.

19. He did not notice or speak to any one.

20. I was not the only one who did not know their lesson.

21. I told him to go, which he did.

22. I found that it was a difficult matter to work your way through college.

23. I was afraid to even try.

24. How can one learn definitions when you are longing for a breath of fresh air.

25. When I finally got out, which I did with great difficulty, I began to breathe freely.

26. The strange creature made circles just like a cat would.

27. I heard a peculiar sound as if some one was trying to get in.

28. I laid down on the couch and was soon fast asleep.

29. It seemed like he had buried his religion in the grave of his wife.

30. I will try and endure it as patiently as I can.

31. What is left upon the board count them and you will have the score.

32. The book which you have loaned me, I have read it through.

33. I would rather die than see you suffer as you will have to.

34. John said, "I wish I was back in the grades."

35. It looks like it is going to rain.

36. For a person who has studied one line of work it will be easier for him to get a good position.

37. He uttered his words carefully and with deliberation.

38. I shall relate to you an experience of mine and which nearly cost me my life.

39. The author wrote partly that he might win fame and partly as a means of earning a living.

40. You asked me to write to you, which pleased me very much.

41. Mr. Brown is as anxious or more anxious than I am to bring about this reform.

42. I was so sorry to have missed you yesterday.

43. She is one of those girls whom they say are to be married soon.

44. A certain student whom I am convinced is thoroughly reliable has been accused of taking books from the library.

45. Senator Taylor who we expected to support the bill voted against it.

46. The conditions proposed were satisfactory to myself and wife.

47. J. S. Church is an artist of wide reputation and whose pictures are attracting favorable notice.

48. She deeply regretted me going away.

49. He asked us not to mention him being here.

50. His attitude is very much different now than it was a week ago.

51. With conditions of these kind he refused to comply.

52. To merely grant the request is all he asked of us.

53. Behind us was the twinkling lights of the city, which seemed to gradually fade away as we passed down the river.

54. I never visit a city without I secure some souvenir for my collection.

55. All the spare time we have we use it in reading.

56. It is natural for any one to want a collection like this if they can obtain it, which is very difficult in modern times.

57. The scenery on some of these souvenir cards are very beautiful and make me wish I could go and see them.

58. Every time one of my friends start on a journey I ask them to bring me a souvenir.

59. Mary told me to be sure and come.

60. *The Last of the Mohicans* is as interesting or even more interesting than *The Deerslayer*.

61. I wish if you possibly can you would send immediate aid.

62. His first crop of potatoes were sold at a big profit.

63. The waters raised rapidly and overflowed its banks.

64. All books were lain aside and school was soon dismissed.

65. Lincoln though he finally abolished slavery in order to save the Union, he was opposed to it at first.

66. Who do you think I resemble?
67. The orphan whom I adopted and whom they assured me was very promising has disappointed all my expectations.
68. If George was only here he would help us.
69. A row of houses are situated just back of the courthouse.
70. The auditor's reputation was ruined by 'these kind of statements.
71. She very much desires and I think she will succeed in bringing about this reform.
72. He has not attended but two classes to-day.
73. The splendid crop of wheat and corn have been gathered and stored in the barns.
74. He hoped to have accomplished this task before this.
75. One day last spring as I together with my two cousins were returning from the woods, we saw a big black snake.
76. Higher and higher it arose until the whole country was lighted by it's rays.
77. The brave boy was neither to be frightened or bribed.
78. He was not alone disappointed but very angry over the decision.
79. He was neither willing to forgive me nor my sister.
80. The teacher not only refused to pass me but many others.
81. He spoke too loudly.
82. The music sounded faintly but sweetly.
83. She fought like a tigress fights.
84. You recited like you were afraid.
85. If she would consent to act as censor, the students will be very grateful.
86. When the lesson was assigned, I intended to have studied it.
87. I would rather fail on this examination than to be guilty of cheating.
88. I will be delighted to receive your assistance.
89. The vase has set in that position for two years.
90. The murderer was hung yesterday.

91. To be acquainted with an author does not mean to merely read his biography.

92. He wished to gently remind her of her promise.

93. The applicant submitted a manuscript carefully prepared and which secured him a good position.

94. It does not seem hardly possible that such a wonderful change has occurred.

95. In this canoe was seated two or three persons who we could see but dimly.

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FIGURES OF SPEECH

IN modern teaching less attention is being paid to the names which rhetoricians have given to figures of speech ; and more attention is paid to the apperception of images which figurative language suggests. As a part of our working vocabulary, however, it is advisable for us to learn the names of the commoner figures, to distinguish them when we see or hear them employed, and to use them in our own writing when we can thereby make our thoughts clearer or more effective. We should, on the other hand, avoid the use of figurative language with the obvious design of mere ornamentation.

Below, in alphabetical arrangement, we have the principal figures of speech defined and illustrated.

Alliteration is the repetition of an initial letter in words which stand near each other.

Apt Alliteration's artful aid.

Lingers around the liliated, lowland waters. — STEVENSON.

Many a morning in the moorland did we hear the copses ring. — TENNYSON.

A shielded scutcheon blushed with blood of queens and kings. — KEATS.

Lulled by the coil of his crystalline streams. — SHELLEY.

Where wild in the woodlands the primroses blow. — BURNS.

Antithesis is a contrast of words or expressions in the same sentence.

The Puritan hated bear-baiting, not because it gave pain to the bear, but because it gave pleasure to the spectator.

— MACAULAY.

There is no place where the young are more gladly conscious of their youth, or the old better contented with their age.

— STEVENSON.

A bird in the hand is worth two in the bush.

It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness. — DICKENS.

Apostrophe is a direct address to persons or things present or absent. It is often more narrowly applied to persons and things, directly addressed, that, in the imagination of the speaker, are conceived as present and capable of understanding, but that in reality are absent and incapable of understanding.

O grave, where is thy victory? — BIBLE.

Thou, too, sail on, O Ship of State. — LONGFELLOW.

Venerable men! you have come down from a former generation. — WEBSTER.

My country, 'tis of thee,
Sweet land of liberty,
Of thee I sing. — S. F. SMITH.

Roll on, thou deep and dark blue Ocean, roll. — BYRON.

O Caledonia! stern and wild,
Meet nurse for a poetic child. — SCOTT.

Hyperbole is obvious exaggeration.

All the perfumes in Arabia will not sweeten this little hand.

— MACBETH.

Falstaff sweats to death, and lards the lean earth as he walks along. — SHAKESPEARE.

He was tall, but exceedingly lank, with narrow shoulders, long arms and legs, hands that dangled a mile out of his sleeves, feet that might have served for shovels, and his whole frame most loosely hung together. — IRVING.

Interrogation is the phrasing of a thought in question form, not for the purpose of securing a reply, but for the purpose of producing a rhetorical effect.

Hast thou perceived the breadth of the earth? — BIBLE.

Canst thou bind the sweet influence of the Pleiades, or loose the bands of Orion? — BIBLE.

Can storied urn or animated bust
Back to its mansion call the fleeting breath?
Can honor's voice provoke the silent dust,
Or flattery soothe the dull cold ear of death? — GRAY.

How shall I struggle with the emotions that stifle the utterance of thy name? — WEBSTER.

A **Metaphor** implies, without asserting, a comparison between two things.

Petulant she spoke, and at herself she laugh'd;
[She was] A rosebud set with little wilful thorns. — TENNYSON.

And there was Ralph himself,
A broken statue propt against the wall. — TENNYSON.

All the world's a stage. — SHAKESPEARE.

She speaks poniards and every word stabs.

— SHAKESPEARE.

Thy word is a lamp unto my feet, and a light unto my path. — BIBLE.

Silently, one by one, in the infinite meadows of heaven,
Blossomed the lovely stars, the forget-me-nots of the angels.

— LONGFELLOW.

Begin **Metonymy** presents an object, not by directly naming it, but by naming something so closely related that the object itself is at once called to mind. Thus when we say, *The pen is mightier than the sword*, we mean of course that writers exert a more powerful influence than do soldiers.

Uneasy lies the head that wears a crown. — SHAKESPEARE.

Then to the well-trod stage anon

If Johnson's learned sock be on. — MILTON.

NOTE. Sock, as here used, is the low-heeled shoe worn by the actor in a comedy.

Between the cradle and the shroud. — WHITTIER.

Foemen worthy of their steel. — SCOTT.

Onomatopœia is the grouping of words in such a way as to make the sound of the words suggest the sense.

At eve the beetle boometh. — TENNYSON.

I heard the ripple washing in the reeds,

And the wild water lapping on the crag. — TENNYSON.

The double, double, double beat

Of the thundering drum. — DRYDEN.

The soft complaining flute
In dying tones discovers
The woes of hopeless lovers. — DRYDEN.

Keeping time, time, time,
In a sort of Runic rhyme,
To the tintinnabulation that so musically wells
From the bells, bells, bells, bells. — POE.

Personification attributes life and spirit to inanimate objects. Sometimes these personifications are written with a capital letter.

But knowledge to their eyes her ample page
Rich with the spoils of time did ne'er unroll;
Chill penury repressed their noble rage,
And froze the genial current of the soul. — GRAY.

The sea saw it and fled. — BIBLE.

Amidst the storm they sang;
And the Stars heard, and the Sea. — MRS. HEMANS.

A **Simile** expressly points out a comparison between two things. Generally — though not always — this comparison is introduced by *like* or *as*.

Pleasures are like poppies spread. — BURNS.

He is as silent as an Egyptian mummy.

How far that little candle throws its beams!
So shines a good deed in a naughty world.
— SHAKESPEARE.

The Assyrian came down like the wolf on the fold.
— BYRON.

As far as the east is from the west, so far hath he removed
our transgressions from us. — BIBLE.

Then had thy peace been as a river, and thy righteousness
as the waves of the sea. — BIBLE.

Synecdoche puts a part for the whole, or the whole for a
part.

He is very Hercules.

I have sixty sails, Cæsar no better. — SHAKESPEARE.

I know not where his islands lift
Their fronded palms in air. — WHITTIER.

Some mute inglorious Milton here may rest. — GRAY.

EXERCISE

Name and distinguish the figures of speech in the following list of quotations:

1. And now the storm-blast came, and he }
Was tyrannous and strong. — COLERIDGE.
2. The little bird sits at his door in the sun,
Atilt like a blossom among the trees. — LOWELL.
3. The furrow followed free. — COLERIDGE.
4. The body of Benjamin Franklin (like the cover of a
book, its contents torn out and stript of its lettering and
gilding) lies here, food for worms. — FRANKLIN.
5. Hail, Holy Light, Offspring of heaven's firstborn.
— MILTON.
6. And as he plucked his cursed steel away,
Mark how the blood of Cæsar followed it.
— SHAKESPEARE.

7. Love may come, and love may go,
And fly like a bird from tree to tree. — TENNYSON.
8. Southward with fleet of ice
Sailed the corsair Death. — LONGFELLOW.
9. Still with their fires, Love tipped his keenest darts.
— TENNYSON.
10. Never be thy shadow less. — WHITTIER.
11. Up, clouted knee and ragged coat!
A man's a man to-day. — WHITTIER.
12. I bit my arm, I sucked the blood,
And cried, "A sail! a sail!" — COLERIDGE.
13. The cruel rocks, they gored her side
Like the horns of an angry bull. — LONGFELLOW.
14. 'Tis done — but yesterday a king,
And armed with kings to strive —
And now thou art a nameless thing,
So abject, yet alive. — BYRON.
15. Stars, hide your fires. — SHAKESPEARE.
16. Will all great Neptune's ocean wash this blood
Clean from my hand? No, this my hand will rather
The multitudinous seas incarnadine,
Making the green one red. — SHAKESPEARE.
17. List to the mournful tradition still sung by the pines of
the forest. — LONGFELLOW.
18. Cowards die many times before their deaths;
The valiant never taste of death but once.
— SHAKESPEARE

19. I wandered lonely as a cloud. — WORDSWORTH,
20. A Sonnet is a moment's monument, —
Memorial from the Soul's eternity
To one dead, deathless hour. — D. G. ROSSETTI.
21. Then my heart it grew ashen and sober
As the leaves that were crispèd and sere. — POE.
22. Sweet Thames! run softly, till I end my song.
— SPENSER.
23. I saw Eternity the other night,
Like a great-ring of pure and endless light,
All calm, as it was bright:
And round beneath it, Time, in hours, days, years,
Driven in the spheres,
Like a vast shadow moved: in which the World
And all her train were hurl'd. — VAUGHAN.

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Edith All

the story of my life (Helen Keller)
Friedrich Schlegel

Mrs Anson

